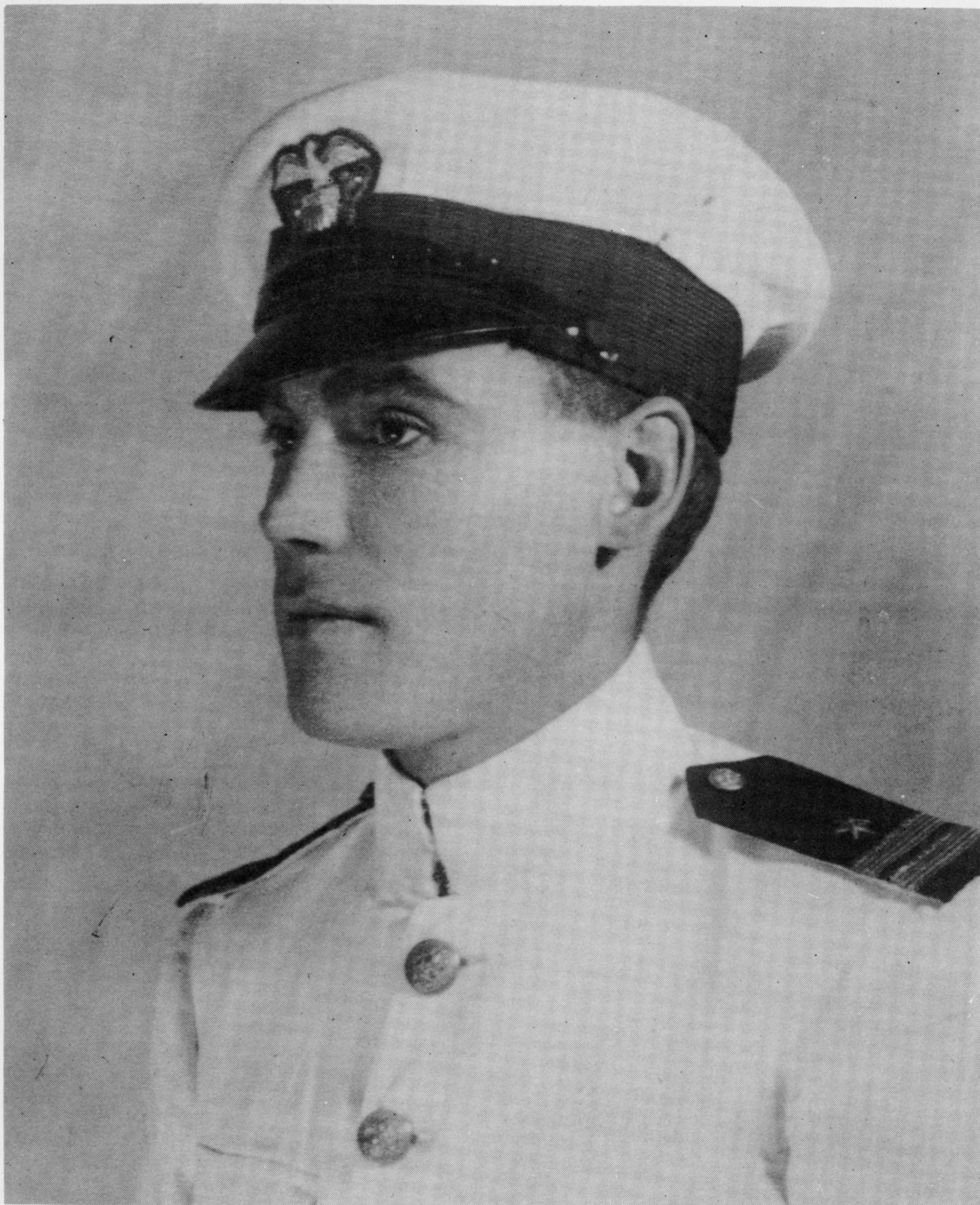


THE TALKING MACHINE REVIEW

No.54-55

October - December

1978



JAMES MONTGOMERY FYFE as Pinkerton in Madam Butterfly.

(loaned by Monte Rey)



We would like details of any records which readers may have of the two makes shown above. The Soundwave Record was manufactured in Germany, while Sirena was from Imperialist Russia. Sometimes the name was spelt 'S y r e n a'. Send all details to Frank Andrews, 46 Aboyne Road, London NW 10 OHA.



Left, the central part of a 'Busy Bee' record, showing the additional rectangular hole. Right, the Aretino Record 'label' & large central hole. See Bert Gould's letter in this issue.

The Honours Came Too Late

A report by Frank Andrews upon an excellent radio programme by M E L V I N H A R R I S during 1978 upon the first inventor of a talking machine, C H A R L E S C R O S of France.

This was a most interesting programme because it put some flesh and blood on the poor old bones of Charles Cros, a shadowy figure, whose fame in the world would appear to rest on the constant denial of his right to be credited as the first inventor of a talking machine.

Melvin Harris began his programme with the information that the French Academie des Sciences, in 1977, held a grand reception to honour Charles Cros and his invention of a talking machine. He then went on to recount a concise history of Cros with a number of readings of his poems and other writings being interpolated as the text required. Of most interest to me, and you, the readers, were the circumstances surrounding the invention of the talking machine and the failure to achieve the construction of a prototype model.

According to Mr. Harris's research, Cros was something of an infant prodigy. He had no schooling, but was taught at home by his father who was a university lecturer and a writer. This was in the 1840's.

Having a desire to learn Hebrew and Sanskrit, which was beyond the knowledge of his father, Cros taught himself and one of his methods of acquiring tuition was to hide away in the language lecture rooms at the university, where he gained much useful knowledge.

He became proficient as an organist and pianist, became skilled at painting portraits of his friends, and was intensely interested in chemistry, physics and mathematics.

Associated with these last pursuits was a fascination with the possibility of coloured photography, a pioneer of which was Louis Ducos du Hauron, the first to initiate the screen plate process, perfected by Joly in Dublin. Although the Academie des Sciences ignored du Hauron's work, Melvin Harris informed his listeners that Cros recognised the potentiality of the advances made by du Hauron and took up the same lines of investigation and development. Cros' own work brought him into contact with many artists of the time, including some of those who were later to be termed the "impressionist" school of painters, for Cros' scientific knowledge of light and colour helped them to gain insight into their own problems.

Next, Monsieur Nadar, a photographer who had become acquainted with Charles Cros, was referred to. He had advanced the idea that, as far as he could discover, there was no real obstacle to the photography of sound which should be capable of being transformed back into sound; he envisaged a box-like instrument which he described as a "phonograph". These ideas were made known to Cros.

In 1869 Cros published a paper on the results of his experiments with colour photography with which he had been engaged during the previous few years, and he received a certain amount of congratulations for his work. Unfortunately for Cros, du Hauron, had, two days earlier, patented his own colour photographic process which was very similar to that disclosed by Cros in his paper. Both Cros and du Hauron were agreed that they had come to almost identical results by working from the same basic positions, although their work had been carried out independently.

(This reminds one of the almost identical theories in evolution proposed by Darwin and Wallace, quite independently.)

M.C.HARRIS 1393

After this disappointment, Cros began to establish a reputation as a poet and his was not an unfamiliar figure at a number of literary gatherings in Paris. A book of poems was published. He founded a literary review and he also became well-known in entertainment circles as a reciter of poems and for his improvisations at the piano.

Melvin Harris here averred that it was the desire of Cros to have a means of making a permanent record of his improvisations at the piano and his appreciation of the idea of his photographer friend that sound could be photographed and, perhaps, be made to play back, that his mind was set on to the quest to record and reproduce sounds.

Cros already knew that movement had been recorded on smoke-blackened paper, some of the movements actually being caused by sound waves, as demonstrated by Scott's Phonautograph. Cros realised that the challenge was to transform such markings into grooves or ridges and came to the conclusion that the well known etching process might provide the answer. The first essential was to photograph the markings of a sound wave made by a recording machine, of the Scott variety, then place the resulting photograph into the hands of the photo-engraving craftsmen, the sound wave could undergo the etching process, the result being a metal master recording.

(This idea of Cros' was the logical outcome of thought applied to a practical problem, adopting well-known principles and practices in everyday use to reach a satisfactory solution, and it is upon this reasoning that the contention is based asserting that Charles Cros was the first to invent a recording and talking machine, - not that he invented "The Phonograph", but a disc recording and talking machine system. The recording process being based on Leon Scott's method, which by photo-engraving methods was transformed into a recorded groove with side-to-side (lateral) wave-form. Edison's tin-foil phonograph, produced at the latter end of the same year as Cros' invention, owed nothing at all to either Scott's recording machine nor Cros' suggested recording and reproducing system. = F.A.)

You may say that Cros did not demonstrate or prove his ideas. Quite, but let us continue with the broadcast programme.

The method that Cros envisaged required a smoke-blackened glass, the recording showing as clear lines to be photographed, photo-engraved and etched, a stylus to fit the resulting groove, a diaphragm carrying the stylus, and an amplifying horn to convey the sounds to the immediate surroundings; the original sounds would then be heard. So stated Cros.

The time = the spring of 1877.

(But who, besides Charles Cros, wanted a "talking machine"? There was no social demand for such a machine. Industry, trade and commerce were in no dire difficulties because they were without the facility of talking machines. If a talking machine could be proved to be valuable as a war weapon, for instance, it might have found a ready acceptance. But nobody was anxious that a talking machine should be invented. What useful purpose would such a thing serve? = F.A.)

Although there was no general interest Cros was determined to prove his ideas, his invention, so he looked for a backer. We are told that he turned to the Bréguet workshops in Paris, makers of clocks and scientific instruments. The contents of Cros' famous sealed package, which was deposited with the Academie des Sciences and dated 16th. April, 1877, was made known to Monsieur Bréguet himself, who foresaw no difficulties in

constructing any instrument to carry out Cros' invention, excepting funding it. The Bréguet business was unprepared to invest in an unknown and novel concept with no guarantee of further orders after producing a "one off" model.

Cros would have to meet the costs himself if he wanted a machine made, of which he could expect delivery four weeks after placing the order. The cost would be 300,000 francs. This was an extremely large sum of cash in 1877, and Cros did not have it. He had not even sufficient to protect his invention with a patent. For this reason he wrote out his process for making and using a sound recording and reproducing instrument, dated it, sealed it and deposited it with the French Academie des Sciences. At least he would have provided the evidence that he had been the first, in Europe, to conceive of a talking machine.

There was no financial support for his prototype machine, and his ideas remained sealed from the world for nearly six months and then, in October, so the programme informed us, Cros released some details of his invention to a number of correspondents on scientific subjects in the newspaper world, with the hope that someone, somewhere, would be forthcoming with the necessary financial support to see his invention through to fruition.

Only "La Semaine du Clergé" a religious paper with a small circulation, considered Cros' ideas worthy of mention. (It ascribed the word "phonograph" to the invention, using again the word employed by the photographer, Nadar, over a decade earlier. = F.A.)

On the strength of this small publicity, which likened the "phonograph" to the camera, as it would take "photographs of the voice", Cros, it appears, again contacted the Bréguet workshops in Paris with some proposition based upon profit sharing if manufacture would be undertaken. Listeners were told that the proposition, whatever its exact details were, was received more sympathetically than previously and an agreement was mooted, which Cros anticipated would become operative before Christmas, 1877.

In December, 1877, Thomas A. Edison, made public, in America, his invention of another talking machine, his tin-foil phonograph, which in great part had resulted from his experiments to construct a telephone message repeater.

Upon the news reaching France, Cros asked that his sealed paper be opened by the Academie des Sciences and its contents made public, thus establishing his claim to be the first with the invention of a talking machine, although quite different in character from Edison's.

The reading of his paper gave hope once again to Cros that someone would be sufficiently enthusiastic to provide the necessary funds to make a reality out of his invention. Faint praise for his ideas was all he received. All eyes (and ears) were turned towards Edison anticipating improvements to his first models.

After the Academie des Sciences had shown no interest itself in Cros' invention, a French newspaper columnist did take up his cause, but Cros found it necessary to stop this support as the negotiations with the Bréguet works had gone awry and something unpleasant appeared to be taking place.

On a visit to the workshops he had been met by the foreman who claimed not to know who Cros was, even though he had previously accepted two telegraph inventions from Cros. He added that he knew nothing of a talking machine

which the firm was too busy to bother with, and, in any case, to his knowledge there were more important people than Cros working on a similar project. He was told to go away and continue with his experiments.

A radio broadcast cannot give explanatory footnotes like a book, but there is no doubt that someone with the integrity of Melvin Harris will have researched his subject with care and will have had documentary evidence, so I have no reason to doubt his account.

The "more important people", it transpired, were Deprez and Napoli. (Deprez was mentioned years later in 'The Talking Machine News' as one of the pioneers of sound recording in an article devoted to the first inventors. = F.A.)

Cros was convinced that his invention had been "leaked" to Deprez and Napoli and it was proof to him, once more, how "capital" controlled the activities of inventors and men of science.

An example of Edison's machine was in Paris by March, 1878 and a demonstration was given at the Academie des Sciences. Cros was still without a machine. The next month Cros made it known that he was declaring his invention (as written out in the sealed statement) public property.

After this rumours began to circulate, some accepted the truth, to the effect that Cros claimed that Edison had stolen his ideas, - patently absurd : that Cros had already recorded and reproduced sound, - untrue : that a machine had been built to Cros' specifications and had failed to work, - again untrue. Indeed, Cros made it his business to state that no machine was made which either worked or failed.

Cros, remarking upon Edison's machine said the American "had accomplished something admirable", but at the same time he pointed out the limitations of the tin foil process although conceding the advantage of the immediate play-back facility over his own ideas. He adjudged that the tinfoil had no future as a recording medium as it was crude and impermanent. To this Edison later agreed when he went back to his phonograph after the Bells and Tainter had patented another way of making recordings by incising into wax media.

Cros died in 1888. In 1887 a talking machine had been built as near to his invention as makes no difference. It was built by Emile Berliner who named it the Gramophone, the original recordings being on copper discs made by photoengraving from spirals traced on a smoked glass disc.

Was Berliner aware of Cros' invention?

Melvin Harris had the information that Berliner claimed he had no knowledge of the Cros invention. (Information now suggests that Berliner became aware of the Cros' paper in March, 1888, which was after he had gained a patent for his Gramophone. At this late stage the U.S. Patent Office is claimed to have expressed opinion that Cros' work did not challenge Berliner's patent on the grounds of "anticipation" or "public knowledge". Perhaps Cros' work was regarded as an abandoned experiment. It all seems a little incredible. By this time Berliner is known to have read of Cros' work in the book "Telephon, Mikrophon and Radiophon" by T. Schwarz. Grounds existed to challenge Berliner's patent but we have no evidence that they were. = F.A.)

To conclude his programme on Charles Cros, Melvin Harris was of the opinion that the belated celebrations of the French Academie in 1977 could in no way compensate for the shameful neglect of Cros during his lifetime. The honours came too late or otherwise the talking machine could be accepted as a French invention.

THE MONTE REY STORY

Looking back over my comments on my early days in Milan, I realise I have glossed over the affair of my singing teacher's illness and it is hardly correct to have said that I was the only one could humour him (page 1330).

The facts are these. One day I was walking in Milan when I bumped into 'Jaffy', otherwise Helen Jaffaray, a protégé of Madame Nellie Melba. She told me that she had heard that our teacher's wife was very ill, probably dying, and that she (Jaffy) was on her way to see if she could help as all his 'Society' pupils had run off, as the illness was possibly catching! Most singing teachers I ever met had these 'dilettante' pupils who paid dearly for the fun of having lessons!

I turned and went with Jaffy to the teacher's house. He was alone - bemused and tearful but very grateful at seeing us. We decided there and then to stay until, one way or another, we would no longer be needed. His wife's sister was actress Mary Merrill who was a brilliant pianist. I sent for she and her husband, Franklyn Dyall and they came to Milan and stayed for a few days. They then left the situation in my hands as they had commitments in England which had to be honoured! Our music teacher's wife died and Jaffy and I were present but from then on things were taken out of our hands.

In London, in those days, there was a famous restaurant known as the 'Ivy' - it may still be there today. The owner's brother, who lived in Milan, took over from this part on. Owing to the illness which caused her death, the lady had to be buried in the country, so many miles from Milan - and for this our friend made all the arrangements.

Jaffy and I still stayed on with our teacher but I slept on his bedroom floor for nights, keeping an eye on him while Jaffy saw to his kitchen needs. A Major of the Guards paced up and down in the street outside the window, as no-one knew what might have happened!

This was the teacher who provided us with the champagne dinner and the Opera treat, when I landed in the wrong taxi, mentioned earlier in this fairy tale.

* * * * *

Those early microphones were often as large as one's face, round-headed, sensitive on one side only, and, at times, quite unreliable. During some of the early broadcasts this dead side of the mike proved to be a great boon, as, on occasion, during broadcasts if I were nervous or not too sure of my cue, Geraldo would step down from his rostrum and on the blind side whisper, "Come on Monte, watch me - now - kill them - wham", which never failed to pull me together. He always knew when such aid was necessary.

As a singer's conductor, he was first class, instinctively knowing when to give support and when to allow me to sail along in my own way, which was a great thing. I always felt Geraldo would have been an excellent conductor of Musical Comedy, such as 'Rose Marie' or the many operettas of Lehar. I am quite sure he would have made a great job of them, though to the best of my knowledge, he never tried.

Part 2

1395



As long as he kept to the Tango style of the Gaucho Orchestra I was in my element but, later on, when he used me in some ordinary fox-trots, etc., I was not too happy, being quite the wrong voice, in my own opinion. I knew from the start that as a real dance-band vocalist I would never pose a threat to such as Sam Browne of Ambrose fame, or any of the other established greats.

Strange to relate, when I was in Monte Carlo, before my illness, one day I heard the strains of "When Day is Done", come floating out into the street, and found the band was that of Ambrose who was appearing there and the vocalist was Sam Browne.

As long as I was with Geraldo I never became acquainted with Sam Browne or any other band vocalists but some

years later, when I was freelancing and had become guest singer for the Joe Loss late-night dance-band broadcasts, I met them all and I still think that Sam Browne and Ambrose were the best of all, on Radio.

On stage and in most broadcasts, Geraldo rarely allowed his singers to be soloists but used them as part of a large orchestral arrangement and these singers were on stage with the orchestra! On Sunday concerts I, at least, had some solo spots and entered from the side of the stage. Dressed in green trousers, green shirts, green boleros - lapels edged with red piping - red decorations on front - green neckerchiefs, coloured sashes and cowboy boots, with Geraldo dressed in white, this was the most picturesque of stage orchestras! It was never known as a dance band! Here let me say, Geraldo was a great showman!

He had two bands, of course, a fact that did not seem to have been widely known. His number one band was resident at the Savoy Hotel, with one of his instrumentalists, Cyril Grantham doubling as vocalist. That was his regular band, in which I had no place and just as well because at that period I would not have enjoyed watching people dance to my singing. I was used only in his 'public' band, for broadcasting, stage shows and recording, so, when not being employed by him I did 'appearances', on my own. As Geraldo was the most prolific broadcaster and seemed rarely without his stage shows at that period there was not very much free time to be filled in.

I cannot remember the many different broadcasts I did with him apart from "Chateau". There were many types. "Geraldo and his Gauchos" doing radio programmes of Tangos, Rumbas, etc., then a series called 'Fiesta Time', a series of big band broadcasts (no Tangos) called 'Romance in Rhythm', a series called 'Dancing Through', which played a tune a minute - sixty tunes per hour! This he later produced on stage, a gigantic effort which found me in hysterics for the first few days as I had so many entrances and exits and quick changes which were impossible! For instance, I began in green shirt, jacket and green shorts and entered singing in Irish accent "That old-fashioned mother O' Mine", but the mess came when I had to change in to costume to sing "Rose Marie I love you", as the long boots provided had to be laced right up with only a minute or so to be on stage again! The lacing of these boots took ages and I was rarely fully dressed on cue, on the first occasion, singing the song from the wings! I remedied that by getting a pair of pull-on boots (like Wellingtons), but not before, in a Cameo high up behind the orchestra, opposite a girl sitting at a table, I sang "Dein ist mein ganzes Herz", with one Chinese shoe - one semi-unlaced Rose Marie boot and trousers, thankfully hidden from sight of the audience by a long Chinese cloak! Getting off the original boots was just as big a hold up as getting them on!

I think the last series I did with Geraldo was called 'Music Shop', a foretaste of 'things to come', because though pre-war it was a kind of 'Top of the Pops', of today. It was not the record or the individual which counted but the popularity and sale of sheet music. I think it was two weeks behind, as in addition to sheet music, the number of times broadcast added to the number of recordings made were included.

I remember having to sing "It's a Sin to Tell a Lie", week after week thirteen times after its first entry into

'Music Shop'. This was the era of the battle of the Song Pluggers. Just before this period I had met Joe Loss who invited me to become a guest singer on his late night broadcasts! Joe, wisely did not attempt to get me to sing the usual pop songs but used me for Waltzes, Tango-foxtrots and some Beguines - but back to Geraldo for a moment.

It might be thought that Geraldo and Monte Rey got along like two doves but such was not the case! We had rows in plenty, the biggest being when I (having proof of my rising popularity) asked that my name be included on his billing, i.e. "Geraldo and his Gaucho Tango Band WITH MONTE REY"! At first he refused and thought me the biggest headed singer he had ever known (I think he really believed it because until then, the idea of billing a vocalist was not thought of) but in the end he agreed. It could be noted here that I was beginning to realise my 'drawing-power' and making use of it.

On more than one occasion I found myself 'on the air' between six and seven p.m. with Geraldo's 'Dancing Through', followed by another broadcast in the Loss late night 'Dancing Time for Dancers'. Gerry never liked my working with Joe but I was in no way tied and in fact, the Tango Band was being used less and less and Gerry's American band ideas more and more. In this type of music I had no place, so in nineteen thirty-eight after recording a Spanish Tango called "Porque" we went our own ways.

I have always said and repeat it now, "Had there been no Geraldo, there would have been no Monte Rey." It was with regret that I said "Goodbye" to the Gaucho days, and the many friends in the orchestra.

Before leaving the saga of Geraldo days I must remark how I enjoyed the playing of the groups of his orchestra in interval times - getting together and playing quartets and quintets; Mendelssohn, Haydn, Mozart, etc! They were all gifted string players lead in my time by the brothers Monshin, Monti and Bernard.

Later on I was to hear the dance-band lads having Jam Sessions - what were known as 'Going to town'. I certainly got a kick out of them but not the same as the string quartets.

On three occasions, when working with Gerry and Joe I got landed doing stage shows for both! Geraldo and his Tango Orchestra in a London Picture House (Paramount, Tottenham Court Road), doing three shows per day and Joe, at the Holborn Empire doing two; followed by a 'Tango' week at a Picture House in Old Kent Road and a 'Dance Band' week at New Cross Empire. I forget the venues for the third week! It was hell! I lived in a taxi for these weeks! As soon as Gerry's first show ended, I hailed a taxi, changed into dinner jacket from Gaucho outfit and landed usually just a second or two before Joe announced me to the audience! At the finish I got back into the taxi which had waited for me and hared back to Gerry's show, changing into Gaucho clothes as I rode. I had promised Geraldo that (as it was my last show with him), I would appear, as all his orchestrations were written around me as singer and a substitute at that time was impossible.

I had done one or two stage shows with Joe and when he was offered the Holborn Empire he asked if I would

NEOPHONE

by F. ANDREWS

A CATALOGUE OF NEOPHONE RECORDS KNOWN TO HAVE BEEN ADVERTISED IN BRITAIN

part 1.

1397

This catalogue of NEOPHONE RECORDS is an incomplete listing. It lists in numerical order of number-series, those records which were advertised, or from Neophone catalogues which I have seen, for release within the British Isles. It includes many recordings from the international repertoire. Complete accuracy is not guaranteed as duplicated entries and misprints were noted in the original sources. Any owner of a Neophone record not listed (by the time we conclude this series) or having any corrections to the lists as we publish is asked to contact the publisher. Thank you.

* 1,000 series German vocal records. Single-sided. Source=English Catalogue Twelve-inch diameter.

1001 Franz BURKRAF, tenor, Berlin. Il Trovatore (Verdi) - Stretta
1002 " " Zieh' hinaus beim Morgengrau
1003 " " Gute Nacht du mein heziges kind
1004 " " Liebeserklärung
1005 Herr MORINI, bari, Berlin. Der Asra (Rubinstein)
1006 Robert BIBERTI, bass, Berlin. Die Alten Deutschen tranken noch eins
1007 " " Das Golden Kreuss - lied des Bombardon (Brüll)
1008 " " Im tiefen Keller sitz'ich hier (Fischer)
1009 " " Der tiefe Bass
1010 " " "Der Wolfenschmied"- Auch ich war ein Jungling (Lortzing)
1011 " " Wenn ich einmal der Hergott wär' (Binder)
1012 " " "Die Lustigen Weiber von Windsor" - Als Büblein klein (Nicolai)

* 2,000 series German instrumental. Single-sided. Source=Periodicals
2046 A trumpet solo (no further details) issued April, 1905

2,000 series. 11-inch double-sided. Gold-moulded, System White Neophone Disc Records of the General Phonograph Co., Ltd. All advertised in October, 1907. Source=Advertisements in periodicals.

(2003 SYMPHONY ORCHESTRA Morning, Noon & Night, overture (von Suppé)
(2004 " " Czardas, Russian dance
(2005 EMPIRE MILITARY BAND The Gladiators' Farewell, march (Blankenburg)
(2007 " " Salut d'Amour (Elgar)
(2006 " " Lohengrin - Prelude to Act 3 (Wagner)
(2012 " " Wellington, march (Zehla)
(2008 " " Faust - Soldiers' Chorus (Gounod)
(2010 " " Faust - Ballet Music: Waltz (Gounod)
(2009 " " The Stars and Stripes For Ever, march (Sousa)
(2013 " " Union is Strength, march
(2014 IMPERIAL TROMBONE QUARTETTE Tannhäuser - Pilgrims' Chorus (Wagner)
(2015 " " Eileen Alannah (Thomas)
(2018 Johnny WAKEFIELD, comic. Blow'd if I didn't Wake Up!
(2019 " " The Little Shirt my Mother Made for Me
(2020 Wilfrid VIRGO, tenor The Children's Home (Cowan)
(2031 Arthur GILBERT, comic The Policeman
(2021 LIGHT CAVALRY BAND La Petite Tonkinoise, march (Scotto, Christine)
(2023 " " The Merry Widow, waltz (Lehar)
(2022 " " l'Africaine - selection (Meyerbeer)
(2024 " " Entry of the Gladiators (Fucik)
(2025 " " A Motor Ride in the Country (Descriptive)
(2026 " " Très Jolie, valse (Waldteufel)
(2027 Frances GROVES, serio-comic Poor John
(2029 " " You're in Love
(2028 " " You're a Thing of the Past
(2030 " " I'll take her to Jamaica

* 2,100 series. Nationality of origin and size unknown. Single-sided.

All 'BAND'. Date of issue shown. Source=Periodicals
2108 Jan. 1905 Tannhäuser - Grand March (Wagner)
2109 Jan. 05 The Washington Post, march (Sousa)
2111 Apr. 05 Roses from the South, waltz (J. Strauss, jnr)
2112 Jan. 05 The Cake Walk
2113 Apr. 05 Military March, No. 4
2114 Apr. 05 Hoch Hapsburg, march
2115 Jan. 05 Handicap March
2117 Apr. 05 The Duke of Coburg, march
2118 Jan. 05 La Marseillaise, march (R. de l'Isle)
(this number also shown as being Under the Double Eagle, but see 2218)
2120 Apr. 05 Town Life - Overture
2121 Apr. 05 Wine, Women and Song, waltz. (J. Strauss, Jnr.)
2123 Apr. 05 Sur la Seine, polka
2125 Apr. 05 El Capitano, march (J. P. Sousa)

2134 Apr. 05 The Scorchers, march
2135 Apr. 05 Review March
2137 Apr. 05 Bavarian Army March
2150 Apr. 05 The Knight's Fanfare, march
2151 Apr. 05 On the Beautiful Blue Danube, waltz (J. Strauss, Jr)
2153 Apr. 05 On the Deep Blue Sea.
2156 Apr. 05 Valse Blueue (Margis)
2158 Apr. 05 Down South (Myddleton)
2170 Jan. 05 Military March, No. 2
2173 Apr. 05 Light Cavalry March
2174 Jan. 05 La Père de la Victoire, march (Louis Ganné)
2177 Jan. 05 Cavalry March, No. 1
2184 Jan. 05 Luna Waltz
2187 Apr. 05 Pot-Pourri
2189 Apr. 05 Hands Across the Sea, march (J. P. Sousa)
2190 Apr. 05 Drinking, Drinking, Drinking
2191 Apr. 05 Aïda - Triumphal March (Verdi)
2192 Apr. 05 Il Trovatore - Miserere (Verdi)
2193 Apr. 05 Pot - pourri of Military
2194 Apr. 05 The Village Club
2195 Apr. 05 The Forge in the Forest, descriptive (Michaelis)
2196 Jan. 05 The Jolly Coppersmith, descriptive (Peter)
2197 Apr. 05 The Mill in the Forest, descriptive (Eilenberg)
2200 Apr. 05 Stephanie Gavotte (Czibulka)
2201 Apr. 05 Snowflakes, gavotte
2207 Apr. 05 German Military Marches, with commands
2208 Apr. 05 The Changing of the Guard, descriptive
2218 Jan. 05 Under the Double Eagle, march (J. F. Wagner)

2,100 (Suffixed 'A') Series. Single-Sided. Size unknown.

2159A Jan. 05 BAND Under the Star Spangled Banner, march

* 4,000 Series Italian Opera Repertoire. Unknown artists. Size unknown. Single-sided. Source=Periodicals

4040 Apr. 05 Tenor Le Troubadour - Miserere (Verdi)
4051 Apr. 05 Tenor Rigoletto - La Donna e Mobile (Verdi)
4059 Apr. 05 Tenor Cavalleria Rusticana - Siciliana (Leoncavallo)

* 7,800 Series. French Repertoire. Unknown artists. Size unknown. Single-sided. Source=Periodicals

7863 Apr. 05 Si tu mai'nus (French vocal)

* 8,100 Series. French Repertoire. Unknown artists. Size unknown. Single-sided. Source=Periodicals

8152 Apr. 05 Ise, Roi Pyrenées (French vocal)

* 9,000 Series. Instrumental Repertoire by Unknown Artists. Single-sided. Size unknown. Source=Periodicals and English Catalogue

9009 Apr. 05 Xylophonist? Hungarian National Songs
9025 Tubaphone Elegance
9026 " The Jolly Brothers, gavotte
9051 Apr. 05 Piccolo Sylvia - Ballet Suite : Scherzo (Delibes)
9052 Apr. 05 " Chant du Rossignol
9056 Apr. 05 Flute The Grasshopper
9057 Apr. 05 " The Two Little Finches (Possibly piccolos)
9062 Apr. 05 Clarionet Serenade
9065 Apr. 05 " William Tell- Overture, with variations (Rossini)
9075 Apr. 05 " La Traviata - Theme with variations (Verdi)

* 10,100 series British Vocal Repertoire. Some sizes known. Single-sided. Sources= Periodicals and Catalogues.

10101 Dec. 04 Unknown Bluebell
10103 Dec. 04 " The Song of the Thrush
10121 Dec. 04 " Three Makes Jolly Fine Company
10140 Dec. 04 " I'll Sing Thee Songs of Araby (Clay)
10149 Dec. 04 " Killarney (Belfe)
10150 Dec. 04 " Violets
10152 Dec. 04 " The Gondolier
10153 Dec. 04 " Baby Mine
10154 Dec. 04 " She is my Little Ray of Sunshine

10155 Dec.04	Unknown	The Old Bull and Bush (Sterling, Hunting & von Tilzer)		10289 Feb.05	Harry F A Y, bari	Now you're married, I wish you joy	10 ⁵ / ₈ -ins
10157 Jan.05	"	Always (Bowers)		10290 Feb.05	Mr. WILLIAMS	The Wolf (Shields)	"
10160 Dec.04	"	Farewell, My Little Yo-San		10291 Feb.05	"	The Deathless Army (Trotère)	"
10161 Dec.04	"	A Wise Old Owl		10292 Feb.05	"	Rocked in the cradle of the deep	"
10162 Dec.04	"	I'm Sleeping in the Old Backyard	10 ⁵ / ₈ "	0294 Feb.05	"	Queen of the Earth (Pinsuti)	"
10163 Jan.05	Will NETTA, barit.	What Might Have Been	"	0298 Feb.05	"	The Thorne	"
10165 Jan.05	"	My Beautiful Irish Maid	"	10300 Feb.05	"	Tom Bowling (Dibdin)	"
10166 Jan.05	"	Queen of Love	"	10300 later	Harrison LATIMER, bari.	The Glory Song (Gabriel)	"
10170 Jan.05	Mr. LONSDALE, bari.	Walking Home with Angeline	"	10307 Feb.05	Harry Fay, bari	Stay in your own backyard	"
10172 Jan.05	"	The Earl & the Girl - In Zanzibar	"	10308 Feb.05	"	I ain't game to leave home in the rain	"
10173 Jan.05	"	You'll be with me all the while	"	10312 Mar.05	PEARL (perhaps Pearce?), ten.	Come into the garden, Maud,	12-inch
10174 Jan.05	"	Success to the Old Brigade	"	10313 Mar.05	SMITH, vocal.	I've got a feeling for you	"
10175 Jan.05	"	Somebody's Sailor Boy	"	10314 Mar.05	"	Good-bye Little Girl, Good-bye	"
10176 Jan.05	Fred ELTON, barit.	The Joys of Married Life	"	10314 Mar.05	CURTIS, vocal.	Delusions	9-inch
10177 Jan.05	"	Off to Philadelphia	"	10315 Mar.05	"	Am I no use Mr. Jackson	12-inch
10178 Jan.05	"	When you button up your coat	"	10316 Mar.05	"	Pennies	"
10181 Jan.05	Unknown	Sergeant Brue - Under a Panama	"			(These two later coupled on Neolite disc)	
10184 Jan.05	Mr. LONSDALE, bari.	It's the Poor that help the Poor	"	10317 Mar.05	Dan LLEWELLYN, ten.	The girl I want to marry	9-inch
10185 Jan.05	"	My English Sailor Man	"	10318 Mar.05	"	Good-bye, little girl, good-bye	"
10186 Jan.05	"	The Parson and the Man	"	10319 Mar.05	"	Robin Hood - O Promise Me (de Koven)	12-inch
10187 Jan.05	"	Three White Lines	"			(see number given as 10219)	
10188 Jan.05	"	Boys of the Chelsea School	"	10320 Mar.05	"	The Girl I want to marry	"
10189 Jan.05	Fred ELTON, barit.	That's what I'm going to be	"			(this title later coupled with 15581 Neolite)	
10190 Jan.05	"	The Discontented Duck	"	10322 Mar.05	H. WILLIAMS, bari.	I Pagliacci - Prologue (Leoncavallo)	
10191 Jan.05	"	I couldn't get in	"			(this title later coupled as a Neolite with 16129)	
10192 Jan.05	"	Never mind, Old Champion	"	10323 Mar.05	Harrison LATIMER, bari.	The Bedouin Love Song (Pinsuti)	9-inch
10193 Jan.05	"	Before I say Good-bye Love	"	*			
10194 Jan.05	"	I shouted, "Bovril" to the Bull	"	10,900 series.	British Instrumental.	Single-sided.	
10195 Jan.05	"	Laugh and the world laughs with you	"			Source = Periodicals	
10196 Jan.05	"	Lucy, You're my dream	"	10905 Jan.05	Percy J. PACKMAN, piccolo.	Japanese Polka	10 ⁵ / ₈ -inch
10197 Jan.05	"	Transformation Scene	"	10906 Jan.05	"	Austrian March (Nowotny)	"
10198 Jan.05	"	Mammy, Come back to me	"	10906A	"	Austria	9-inch
10210 Jan.05	Charles TREE, bari.	Widdicombe Fair (traditional)	"	10907 Feb.05	"	The Old Folks at Home, with variations (Foster)	10 ⁵ / ₈ -inch
10211 Jan.05	"	Good-bye (Tosti)	"	*			
10212 Jan.05	"	Will o' the Wisp (Cherry)	"	11,000 series.	British Instrumental.	Single-sided. Source=Periodicals.	
10214 Jan.05	"	The Bedouin Love Song (Pinsuti)	"			This short list was prefixed "22/5/1905" but was noted in August, 1905. The titles lead one to expect banjo solos and / or military bands, or descriptive. All 12-inch	
10215 Jan.05	"	Down the Vale (Moir)	"	11000 Aug.05		The Double Eagle, march	
10216 Jan.05	"	Three for Jack	"	11001 Aug.05		The Darkie's Dream	
10217 Jan.05	"	Richard of Taunton Deane (Somerset trad)	"	11002 Aug.05		The Favourite March	
10218 Jan.05	"	The Green Isle of Erin (Roeckel)	"	11003 Aug.05		Nigger in a fit	
10219 Mar.05	Dan LLEWELLYN, ten.	Robin Hood - O Promise Me (de Koven)	"	11004 Aug.05		The Directorate March	
		(The above record may be mis-numbered. Could be 10319)		11005 Aug.05		The Mosquitos' Parade	
10220 Jan.05	W. W. WHITLOCK	The Maiden's Smile (later on 9-inch)	"	11006 Aug.05		The Stars & Stripes For Ever, March (J.P. Sousa)	
10221 Jan.05	"	The Laughing Friar (")	"	11007 Aug.05		The Darkie's Dream (see 11001)	
10222 Jan.05	"	Come under my new gamp	"	11008 Aug.05		Hunkey Dorey	
		(On 9-inch, Nov.05.)		11009 Aug.05		Sambo's Wedding	
10223 Jan.05	"	All I said was "Ha!Ha!Ha!" (later 9in)	"	11010 Aug.05		Smokey Mokes	
10224 Jan.05	"	Sunny Jim	"	11011 Aug.05		The Queen of Diamonds	
10225 Jan.05	"	Laughing all the day (later on 9-inch)	"	*			
10226 Jan.05	"	Wouldn't you like to go?	"	15,000 series.	British Band Music.	Single-sided. Source = Periodicals	
		(On 9-inch Nov.05)		15001 Jan.05	ROYAL MILITARY BAND	Luna Valse (P. Lincke)	10 ⁵ / ₈ in.
10234 Oct.05	Mr. WILLIAMS, bari.	Nazareth (Gounod)	9-inch	15001A	"	"	9-inch
10235 Oct.05	"	The Glory Song (Gabriel)	"	15002 Jan.05	"	Les Patineurs, valse	"
10236 Oct.05	"	The Village Blacksmith (Weiss)	"	15002A	"	"	"
10237 Oct.05	"	The Deathless Army (Trotère)	"	15003 Jan.05	"	The Bosnian, march	"
10240 Aug.05	soprano w. flute ob. Lo.	Hear the gentle lark (Sir H. Bishop)	12-inch	15003 Oct.05	"	"	"
10241 Aug.05	"	Serenade (Gounod)	"	15004 Jan.05	"	On the Beautiful Blue Danube (J. Strauss)	"
10242 Aug.05	"	Who's at my window?	"	15004 Oct.05	Unknown	The Bandelero (L. Stuart)	"
10243 Aug.05	"	Tell me, my heart	"	15004A	ROYAL MILITARY BAND.	The Beautiful Blue Danube (J. Strauss)	"
10244 Aug.05	"	Romeo and Juliet - Waltz Song (Gounod)	"	15005 Oct.05	Unknown	Airship & Swallow (see B suffixed at end)	
10245 Aug.05	Unknown	Pepita - Toreador Song	"				
10246 Aug.05	soprano	Il Bacio (Arditi)	"	15005 Jan.05	ROYAL MILITARY BAND	Ma Mobile Babe, cake walk	10 ⁵ / ₈ -inch
10247 Aug.05	Unknown	Killarney (Balfe)	"	15005A	"	Ma Mobile Babe, cake walk	9-inch
10248 Aug.05	"	The Bedouin Love Song (Pinsuti)	"	*			
10249 Aug.05	"	The Little Irish Girl (Lühr)	"			The following titles were first issued as 10 ⁵ / ₈ -inch and then later as 9-inch, but with same catalogue numbers.	
10250 Aug.05	"	The Lost Chord (Sullivan)	"	15006 Jan.05	ROYAL MILITARY BAND	Marche Militaire (Schubert)	
10251 Aug.05	"	Because (G. d'Hardelot)	"	15007 Jan.05	"	El Capitan - March (J.P. Sousa)	
10252 Aug.05	"	A Soldier's Song (Mascheroni)	"	15008 Jan.05	"	A Coon Band Contest	
10253 Aug.05	"	Three for Jack (Squire)	"	15009 Jan.05	"	The Loyal Legion, march (J. P. Sousa)	
10253A Aug.05	"	Three for Jack (Squire)	"	15010 Jan.05	"	Desolmi March	
10254 Aug.05	"	Merrie England - Yeoman of England (E. German)	"	15011 Jan.05	"	The Man Behind The Gun, march	
10255 Aug.05	"	Ora Pro Nobis (Piccolomini)	"	15012 Jan.05	"	Hail the spirit of Liberty, march	
10258 Oct.05	Dan LLEWELLYN, te.	The Holy City (Adams)	9-inch	15013 Jan.05	"	New Colonial, march (Hall)	
10278 Oct.05	Harry FAY, bari.	Doh, Ray, Me	"	15014 Jan.05	"	The Wee MacGregor, Patrol (Amers)	
10282 Nov.05	"	Sleeping in the old backyard (see 10162)	"	15015 Feb.05	"	The clown's Polka	
10285 Nov.05	"	There goes my soldier boy	"	15016 Feb.05	"	The King's Guard (part 1)	
10286 Oct.05	"	The Old Bull & Bush (Sterling, Hunting & von Tilzer)	"				
10287 Feb.05	"	The Bandelera	10 ⁵ / ₈ inch				
10288 Feb.05	"	Good-bye, My Lady Love	"				

* The following titles were first issued as 10⁵/₈-inch, single-sided and then then later as 9-inch, but with the same catalogue numbers.

- 15017 Feb.05 ROYAL MILITARY BAND The King's Guard (part 2)
 15017 Feb.05 " The Stars and Stripes forever, march (pt.1)
 15017A Feb.05 " The Stars and Stripes forever, march (pt.2)
 15018 Feb.05 " - and Harry BRYAN, cornet
 Queen of the Earth (Pinsuti)
 15019 Feb.05 ROYAL MILITARY BAND The Times, march
 15020 Feb.05 " The Adjutant's March
 15021 Feb.05 " The Diplomat, march (J. P. Sousa)
 15022 Feb.05 " Werner march
 15023 Feb.05 " Greeting from Egypt, march
 15024 Feb.05 " Venetienne Waltz
 15025 Feb.05 " Petite Anonce, valse
 15026 Feb.05 " Good-bye, Little Girl, Good-bye. vocal march
 - and Harry BRYAN, cornet
 15027 Feb.05 " Samson & Delila - Softly Awakes my Heart
 (Saint Saëns)
 15028 Feb.05 ROYAL MILITARY BAND Amoureuse, valse
 15029 Feb.05 " Laughing Water, piece caracteristique (Pt.1)
 15029A Feb.05 " Laughing Water, piece caracteristique (Pt.2)

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The following are 12-inch single-sided discs.

- 15040 Aug.05 Unknown BAND Queen of the West, march
 15041 Aug.05 " Casino Tanzes (Gung'l)
 15042 Aug.05 " Loin du Bal (Gilet)
 15043 Aug.05 " 1'Etoile Polaire
 15044 Aug.05 " Kaiser Friedrich, march
 15045 Aug.05 " Queen of the West, march (see 15040)
 15045A Aug.05 " Queen of the West, march
 (Note: The above title was coupled with
 15766 as a Neolite)
 15046 Aug.05 " Zampa - Overture (Herold)
 15047 Aug.05 " Hydropaten, waltz (Gung'l)
 15048 Aug.05 " Good Hope, march
 15049 Aug.05 " Under the double eagle, march (J. F. Wagner)
 15050 Aug.05 ROYAL MILITARY BAND Constellation, march
 (Note: The above title was coupled with
 15779 as a Neolite)
 15051 Aug.05 Unknown B A N D The Gladiators, march
 15052 Aug.05 " Happiness, march
 15053 Aug.05 " Hungarian Dance (No.?) (Brahms)
 15059 Aug.05 BESSES O' THE BARN Brass Band (This is named after the small
 Lancashire Town from whence the band comes,
 and there is still a band so named in 1979)
 Washington City, march
 15060 Aug.05 " Punchinello, brass band march (W. Rimmer)
 15061 Aug.05 " The Cossack, " " (W. Rimmer)
 15062 Aug.05 " Edwinston, hymn tune
 15063 Aug.05 " Onward Christian Soldiers (Sullivan)
 15064 Aug.05 " Sandon, hymn tune
 15065 Aug.05 " Cornet duo - Ida and Dot
 15066 Aug.05 " B.B. and C.F. march
 ('Brass Band and Contest Field' was a
 periodical devoted to brass band music
 and supporters of it.)

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The following are 20-inch single-sided discs.

- 15070 Aug.05 ROYAL MILITARY BAND Venus Reigen, waltz
 15071 Aug.05 " Poet & Peasant - overture (von Suppe)
 15072 Aug.05 " The Bohemian Girl - overture (Balfe)
 15073 Aug.05 " A Dervish Chorus in the Soudan
 15074 Nov.05 " La Reine de Saba - overture (Gounod)
 15075 Nov.05 " Light Cavalry - overture (von Suppe)

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The following are of varying diameters as indicated

- 15080 Aug.05 Unknown BAND Forward, march 12-in
 15080 Aug.05 " Good Hope, march 9-in
 15081 Aug.05 " Hail Europe, march "
 15081 Aug.05 " Under the double eagle, march "
 15082 Aug.05 BESS' O' THE BARN BAND B.B. and C.F. march 9 or 12-in?
 15083 Aug.05 Unknown B A N D Intermezzo, Moonlight 9 or 12-in?
 15084 Aug.05 ROYAL MILITARY BAND & Harry Bryan, cornet.
 Samson & Dalila - Softly awakes my heart
 (Saint Saëns) 9-in
 15085 Aug.05 BESSES O' THE BARN BAND Washington City, march 9 in
 15086 Aug.05 Unknown BAND Here, there and everywhere, march (von Blon)
 9 Or 12-in?

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15,000 series. English Vocal Recordings. Single-sided 9-inch.

Sources=catalogues & periodicals

- 15001B HARRY FAY The Church Parade
 15003 " Under a Panama
 15004 " The Bandelero (L. Stuart)

- 15004B Harry F A Y The Bandelero (L. Stuart)
 15005 Oct.05 " The Airship and the Swallow
 15005B " The Airship and the Swallow

* 15,500 series. Mixed Repertoire. Single-sided, but many were later coupled as NEOLITE discs. A bracket indicates when adjacent titles coupled, or the side with which a title is coupled is given in brackets after the title. Nearly all 12-inch, the exceptions being noted. Sources= periodicals and English catalogues

- 15502 Harry F A Y The Church Parade (15647)
 15502 " A little boy called 'Taps' 9-inch
 15502 Wilson HALLETT The Church Parade
 15503 Harry F A Y The Airship and the Swallow
 15504 " Under a Panama
 15531 Nov.05 George ALEXANDER bari. Lorna
 15532 " May Be
 15559 Harry BRYAN cornet The Flight of Ages (16325)
 15560 H. WILLIAMS, bari Riding on top of a car (16269)
 15562 Oct.05 Alf GORDON, bari We all walked into the shop
 15563 Oct.05 " Ther's a girl inside
 15570 Oct.05 Unknown Singer Nazareth (Gounod)
 15575 Oct.05 " The Gladiators
 15577 Oct.05 W. G. WEBBER, bass The Storm Fiend (Roeckel)
 15578 Oct.05 " Asleep in the deep (Petrie)
 15581 Oct.05 Peter DAWSON, bass Stop yer ticklin' Jock (10320)(Lauder)
 15589 Nov.05 Harry BRYAN, cornet. Toreador - bolero
 15592 Nov.05 " Good-bye (Tosti)
 15626 Harry FAY bari. It's the band (15631)
 15628 " The Old Tin Can
 15629 " When I woke up this morning (also with 16220)
 15630 " We all jumped out of bed (15632)
 15631 " The cake walk craze (15626)
 15632 " The coster's wedding (15630)
 15633 Feb.06 " The Church Parade (15642)
 15634 H. WILLIAMS, bari. Sing me to sleep (Greene)
 15635 " Queen of the earth (Pinsuti)
 15636 " Jerusalem (Blake, Parry) (16378)
 15637 Harry FAY, bari. I'm coming home to you (15653)
 15638 H. WILLIAMS, bari. Walking home with Angeline (16270)
 15639 Harry FAY, bari Teasing (15641)
 15640 Nov.05 Unknown Singer The Whistling Coon
 15641 Nov.05 Harry FAY Down at the old Bull & Bush (15639)
 15642 " Give my regards to Leicester Square (15633)
 15643 Nov.05 " Coax me (15465)
 15644 Nov.05 W.G. WEBBER, bass True till death (Scott-Gatty) (15651)
 15645 Nov.05 Harry FAY, bari Pennies (15463)
 15646 " She is my Japanesey Girl (15649)
 15647 " Teasing (15502)
 15649 " Alexander (15646)
 15651 Nov.05 W. G. WEBBER, bass Molly, the jolly little lady (15644)
 15652 Nov.05 " The Boys of the Old Brigade (Barri) (16204)
 15653 Harry FAY, bari Ring down the curtain (15637)
 15654 Nov.05 James DAVIS, tenor. Maritana - There is a flower that bloometh
 (Wallace)
 15655 Nov.05 " The Sailor's Grave (A. Sullivan)
 15727 J. HUGHES, clarinet. Comin' thro' the rye (trad) (16262)
 15727 J. HUGHES, clarinet Comin' thro' the rye (trad) (in Oct. 1907
 coupled with 16325)

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The following records are all played by THE ROYAL MILITARY BAND

- 15748 Tout a la Joie, polka (15768)
 15749 Heleruf, march (15769)
 15750 With sword and lance, march (Starke) (15752)
 15752 Semper Fidelis, march (J. P. Sousa) (15750)
 15753 Entry of the Gladiators, march (Fucik)
 15754 Bravour March
 15755 1'Entente Cordiale, march
 15756 The Catch of the Season, selection No.2
 15757 Anona, intermezzo (15763)
 15758 Oct.05 Casino Tanze (15762)
 15759 Oct.05 Luna, waltz (P. Lincke) (15764)
 15760 Faust - Soldiers' Chorus (Gounod)
 15761 Bacchus, march
 15762 Oct.05 Straight On, march (15758) (Nov. 1907 coupled with 15775)
 15763 Zampa - overture (Herold) (15757) (Nov. 1907 coupled with 15769)
 15764 Oct.05 Eppler's Whiskers, marche comique (15759) (Nov. 1907 with 16183)
 15765 Kaiser Friederich, marsch
 15766 Ramona, Indian intermezzo
 15767 Oct.05 Catch of the Season, slection
 15768 Light of Foot, march (Latenne) (15748)
 15769 Unsere Garde, march (15749) (Nov. 07 coupled with 15763)
 15770 The Contest, march
 15771 The Bohemian Girl - overture (Balfe)

1400

ROYAL MILITARY BAND continued

15772 The Mosquito's Parade
 15773 Dolores, valse (Waldteufel)
 15774 Dixieland, intermezzo
 15775 Morgenblätter, waltz (J. Strauss) (15777)(Nov.07 coupled with 15762)

15576 The Neophone March
 15777 Lohengrin - Introduction to Act.3 (Wagner) (15775)
 15779 Happy Darkies, barn dance (15050)
 15780 Nov.05 The First Primrose
 15781 Nov.05 Hark! The Herald Angels Sing (15784)
 15782 Nov.05 Sifflez Pierettes (15786)
 15783 Nov.05 O come, all ye faithful (15785)
 15784 Nov.05 Christians Awake (15781)
 15785 Nov.05 Folle Ivresse, valse (15783)
 15786 Nov.05 The Phillipino Scouts, march (15752)(Mar.07 coupled with 16106)

15787 Nov.05 While Shepherds watched their flocks
 15787 Nov.05 While Shepherds watched their flocks 9-inch
 15788 Nov.05 Port Arthur, march
 15789 Nov.05 Sue, intermezzo

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15790 James WILCOCKE, piccolo. The Wren (Demare)(15794)
 15791 Nov.05 " Sylvia - ballet music (Delibes)(15795)
 15792 " Break o' Morn in the Forest
 15793 " Les Echos de Bois
 15794 " The linnet (15790)
 15795 Nov.05 " Bedinego (15791)

15,500 series - A suffixed. 12-inch double sided.
 15635A Nov.06 Alfred HEATHER, tenor Queen of the earth (Pinsuti)
 ? " Across the Blue Sea

16,000 series. Single-sided. Some coupled later. Source=periodicals.

All by WILSON HALLET entertainer

15,999 Nov.05 I'm old but awfully tough
 16,000 Nov.05 Lily of Laguna (L. Stuart)
 16,001 Nov.05 The Whistling Coon (16021)
 16,002 Nov.05 The Whistling Nigger
 16,003 Nov.05 The Nigger's Laughing Song (16020)(Nov.07 coupled with 16527)

16,004 Nov.05 The Whistling Song- 'His Old Familiar Tune'
 16,007 Nov.05 Mammy's Carolina Twins
 16,008 Nov.05 Silly Silas Sam
 16,011 Nov.05 The Coon Drum Major
 16,012 Nov.05 Amanda
 16,020 Nov.05 The Orchid - Bedelia
 16,021 Nov.05 I'm tired (16,001)

16,100 series. MIXED REPERTOIRE. Single-sided. Sources-English catalogue & periodicals.

Note: The records in this series were only of the 9-inch, 12-inch and 20-inch sizes. They ran from the cheapest at 9-inches, the standard 12-inch, Grand Opera 9-inch and 12-inch, Autographed Grand Opera of 9-inch and 12-inch, to the 20-inch diameter discs. The Autographed records are underlined here. Some of this series were coupled later.

16103 ROYAL MILITARY BAND Pauillac, march (16107) 12-in
 16105 " St. George, march " "
 16106 " Le Conscrit, march(16108) " "
 (Oct.07 coupled with 15786)
 16107 " Tip Top, march (16103) " "
 16108 " Stephanie Gavotte(Czibulka) (16106) " "
 16109 " La Czarina, mazurka " "
 16110 " Under Freedom's Banner, march " "
 16111 Dec.05 Robert le Diable - selection(Meyerbeer) " "
 -with cornet solo (16122)
 16112 Dec.05 " Masaniello - overture (Auber) 20-in
 16114 Dec.05 " Patience - selection (A. Sullivan) " "
 16115 Dec.05 " Les Grenadiers, valse (Waldteufel) " "
 16118 Dec.05 ROYAL MILITARY BAND & J. WILSON, trombone - 12-in
 The Trombone Polka (16296)
 16119 ROYAL MILITARY BAND Advance Guard, march (15780) " "
 16119 Harry BRYAN, cornet O Dry Those Tears (del Riego) 9-in
 16120 Dec.05 ROYAL MILITARY BAND & H. BRYAN. 12-in
 O Dry Those Tears (del Riego) (16304)
 16122 ROYAL MILITARY BAND The Jolly Coppermith (Peter)(16111) 12-in
 16124 Henry TURNPENNY,ten. Roses (S.Adams) (16283) " "
 16125 Paolo WUALMANN,bass.Ernani - Infelice (Verdi) " "
 ?16126 unknown bass vocal La Juvire - So il rigor (Halevy) " "
 ?16126 Dante ZUCCHI,ten. Rigoletto - Questa o quella (Verdi) " "

?16127 Dante ZUCCHI,ten. Rigoletto - La donna e mobile(Verdi) 12-in
 ?16128 " Rigoletto - La donna e mobile(Verdi) " "
 16129 Dec.05 H.WILLIAMS, bari The Village Blacksmith (Weiss)(10322) " "
 16129 Nov.07 Archie ANDERSON,bari The Village Blacksmith(Weiss),Neolite " "
 17005 W. H. BERRY comedian Who's that calling? disc " "
 16130 Dec.05 H. WILLIAMS,bari Rainbow (Wenrich) " "
 16131 " My Irish Molly O (Jerome & Schwarz) " "
 16132 Dec.05 " In the shade of the old apple tree(16268) " "
 16133 Dec.05 " Riding on top of a car 9-in
 16135 Paolo WUALMANN,bass.Mefistofele - Ballata del Mond(Boito) 12-in
 16136 unknown bass Faust - Scena della chiesa(Gounod)(16166) " "
 16137 Paolo WUALMANN,bass.Lucrezia Borgia-Vieni la mia vendetta (Donizetti) (16164) " "
 16138 Dante ZUCCHI,ten Mefistofele- Dai Campi, Dai Prati(Boito) (16155) " "
 16139 unknown tenor Mefistofele-Dai Campi,Dai Prati(Boito) " "
 16140 " Rigoletto- Questa o quella (Verdi) " "
 16142 Dante ZUCCHI,ten Tosca - Recodita armonia(Puccini)(16128) " ?
 16142 unknown soprano La Traviata - Ah, fors e lui(Verdi)(16146) " ?
 16143 Dec.05 Emma TRENTINI,sop La Traviata- Ah, fors e lui(Verdi)(16151)12"
 16144 unknown soprano La Traviata - Ah, fors e lui(Verdi)(16146) " "
 16145 Dec.05 Emma TRENTINI,sop Ballo in Maschera-Saper vorreste (Verdi) " "
 16146 unknown soprano Ballo in Maschera-Saper vorreste (Verdi) (16142 or 16144) " "
 16147 Emma TRENTINI,sop Rigoletto - Tutte le feste(Verdi)(16174) " "
 16148 unknown soprano Rigoletto - Tutte le feste(Verdi)(16180) " "
 16149 Alfredo COSTA,bari.Carmen - Toreador's song(Bizet)(16159) " "
 16151 Emma TRENTINI,sop Don Pasquale - So anch'io(Donizetti)(16143) " "
 16152 unknown soprano Don Pasquale - So anch'io(Donizetti) " "
 16153 Dante ZUCCHI,ten La Gioconda - Cielo e mar(Ponchielli) " "
 16154 unknown mezzo-sop. Barbiere di Siviglia- rect,aria(Rossini) (16156) " "
 16155 Emma ZACCARIA,mezzo-sop. Faust- La parlate d'amore (Gounod)(16138) " "
 16156 unknown mezzo-sop. Lucrezia Borgia-Il segreto(Donizetti) (16154) " "
 16157 unknown tenor Tosca - Lucevan le stelle(Puccini) " "
 16159 Alfredo COSTA,bari.Barbiere di Siviglia - Largo al factotum (Rossini) (16149) " "
 16160 Alfredo COSTA,bari.Rigoletto - Il Balen (Verdi)(16306) " "
 16161 unknown baritone Otello - Credo (Verdi) (16167) " "
 16162 Guglielmo NIOLA,bari. Falstaff - Quan'ero peggio(Verdi) " "
 16163 Guglielmo NIOLA,bari. Zaza - Buona Zaza (Leoncavallo) " "
 16164 Paolo WUALMANN,bass Faust- Serenata (Gounod) (16137) " "
 16165 Paolo WUALMANN,bass La Boheme-Vecchia Zimmarra(Puccini) 9-in
 16166 unknown bass La Gioconda -Omre di mia (Ponchielli) (16137 or 8? 9) 12-in
 16167 unknown baritone Barbiere di Siviglia-Largo al Factotum (Rossini)(16161) " "
 16174 Emma TRENTINI,sop. Faust- Aria Gioielli (Gounod)(16147) " "
 16180 unknown soprano La Boheme- Si, mi chiamano Mimi (Puccini)(16148) " "
 16181 Jan.06 MEISTERSINGERS BRASS QUARTETTE-When evening's Twilight(16183) " "
 16182 Jan.06 " Cavalleria Rusticana-Intermezzo (16184) " "
 16183 Jan.06 " Hail,Smiling Morn(16181)(Nov.07 with 15764) " "
 16184 Jan.06 " Lurline - In this hour(Wallace)(16182) " "
 16185 Jan.06 " On the banks of Allan Water " "
 16186 Jan.06 " Sweet and Low (Barnaby) " "
 16186 Unknown bass Faust- Scena dell chiesa(Gounod) ? size
 16188 Unknown tenor Fedora- Amore ti vieta (Giordano) 9-in
 16189 Unknown tenor Fedora- Amore ti vieta (Giordano) 12-in
 16200 B. DUDLEY,bari. The waerin' o' the Green(16311) " "
 16201 " Calvary (16377) " "
 16202 Feb.06 ROYAL SYMPHONY ORCH. Teasing, barn dance (16298) " "
 16202 Jan.06 " The Victoria Cross,two-step 9-in
 16204 Feb.06 W. G. WEBBER, bass.Rocked in the cradle of the deep(Knight)12-in
 16205 Jan.06 " The King's Own (Crofts & Binheur) " "
 16206 " The Green Isle of Erin (Roeckel) " "
 16207 Jan.06 " Land of Hope & Glory(Elgar) (16209) " "
 16208 Jan.06 " Bohemian Girl-The heart bowed down (Balfe) (16210) " "
 16209 Jan.06 " A soldier's song (Mascheroni)(16207) " "
 16210 Jan.06 " Maritana- In happy moments(Wallace)(16208) " "
 16211 Jan.06 " In a hundred fathoms deep(Shattuck) " "
 16212 " The Diver (Loder) " "
 16216 Jan.06 H.M.SCOTS GUARDS BAND Way down in Tennessee (16218) " "
 16217 Jan.06 " Lohengrin - Bridal Chorus (16219) " "
 and, Tannhäuser-Pilgrims' Chorus (Wagnef)
 16218 Jan.06 " La Reine de Saba- Ballet Music(Gounod) (16216) " "
 16219 Jan.06 " Austria, march(Nowotny) (17217) " "
 16220 Jan.06 " The Spring Chicken (Caryll) (15629) " "
 16221 Jan.06 " The Guard Comes, march " "
 (Nov.07 coupled with 16224,& issued as Royal Military Band)

THE FRED GAISBERG DIARIES —

Part 2

1401

Editor's comment= I am grateful to Alan Kelly & Brian Rust who have written to point out errors in the previous part, arising on page 1382, column two. Right at the top of the column, Sat.12th. is wrong. It should be Sat.18th.

A little lower down, Mon.3rd. & Tues.4th. April are correct, BUT the following entry Thu. 5. should read Thu.11th.May (giving weights of cases). The rest of the dates down to (Now in Budapest, Hungary) are all in May (not April as your Editor put). All of the above were Editor's errors. Mr. Kelly goes on that recording dates confirm that our entries for May become June, and June becomes July. Be that as it may, Fred Gaisberg had them down in the way in which we put them! Mr.Kelly also asked what have I omitted so far? To date, a few laundry lists, prices of meals and purchases of sundries in London for recording which reveal nothing. If major recording sessions seem to have NOT BEEN MENTIONED, it just proves that such information was noted in a separate recording book which was lost at some time by the Gramophone Company either in London or Hannover. Mr. Hoskins has asked who was 'in charge' of Fred Gaisberg & William Sinkler Darby on these expeditions, and did the recording engineers decide who to record? Theodore Birnbaum was 'in charge' of the engineers the minute they stepped on to the soil of 'mainland Europe' until they again returned to Britain. It was he who would have told them who to record, and would have had a list of artistes prepared in advance. He advanced the money as they required it. He was the senior executive in 'mainland' Europe, Alfred Clark, manager in Paris being subordinate to him.(When Barry Owen resigned in London, it was Theodore Birnbaum who replaced him there. He was also American.) Our own opinion is that had Gaisberg and Darby met with exceptional talent on the travels, but not on Birnbaum's list, they would have taken some recordings if they thought them a saleable proposition. But now to continue Fred Gaisberg's own words....

1899

Weds. 13th. September Our boat, the "Alligator", pushed off at 6.10,(p.m.) and we cast our eyes on the sights of the busy but narrow Clyde. Numerous were the crafts and we saw a good deal of the vast shipbuilding industry for which Glasgow is noted. We saw many large skeletons of huge traders, men of war, torpedo boats, and other species. The channel is very narrow, at places hardly allowing two vessels to pass each other. Along the channel are guiding buoys and signs saying "Dead Slow".

Thu.14.We awoke to find our boat lying quietly by the Quay in Belfast. We have breakfast on the boat, and about 8 o'clock are joined by Mr. Bohanna. We give our luggage in charge of the hotel porter, and we ride to the Royal Avenue Hotel, in the typical Irish conveyance of the jarvie cart, a two-wheeled car in which the passengers sit back-to-back riding sideways. These fellows, called Jarvies, are even worse than the London cabbie. They will always contest the fee. The day was typical of the usual Belfast weather, misty, cloudy, and showers at frequent intervals. We did very little work, only engaged our accompanist, Mr. Glenton.

That night we spent in the company of our agent, Mr. Osborn. There is little to see in Belfast: being a new city and business centre it has few places of interest. Its industries are linen and shipbuilding. Here is the centre of the famous Irish Linen industry. In the Belfast shipyards was built the new steamer of the White Star Line, the Oceanic, the largest vessel in the world.

1899

This city has 280,00 inhabitants. This city is also notorious for its riots. There exist two bitter factions—the Orangemen and the Catholics. The former are Protestants. In a riot they turn up street-flaggings, cobblestones or anything to hurl at each other.

It was supposed that we were to make records of Irish music, but we find most of the singers who present themselves are of Scotch extraction, and they refuse to sing Irish songs. In fact there are very few good singers at all in this city.

Singer for 5 songs £1 -1s.

Music, paper, gasoline 2s. 6d.

Thomas 6s. £2-12s.

Fri.15.We passed a very slow day, only making a few trials of very poor artists. In the evening we went to the Opera House and saw a very poor musical comedy. We sat in the pit for a shilling.

Dighton 10.30

White

Thomas 3

Livingston 4

Macquitty

Donally

Total received £70 cash in hand 5s. 10d.

lamps 8d.

Mahood 3s. £1 - 1s. Gibson 13s. £4- 4s.

dinner 6s.

Sat.16.Our work was a little brisker, and made records of a fairly good comedian, a Mr. Gibson. That evening we went to Bangor, a small watering resort and village some 15 miles outside of Belfast on the Belfast Lock. Here we had tea and took a little walk along the coast. Returning to the band-stand, we had the pleasure of hearing a concert by a kilted Highland band. There were 20 pipers attached to the band. The pipers generally played their selection walking at a brisk gait. We met Gibson here, and all four returned to Belfast and finished out the evening at the Empire Music Hall.

Kelly 11.30

Gibson

Picton 12

Dinner & tea 11s.

Plates polished 12s. (?recording
zincs)

Piano rent £1 -1s.

Sun.17.We arose and had an early breakfast, and hopped on a jarvie and drove to the R.R.Station. Here we booked to the Giant's Causeway. Our way led through some very pretty scenery. The green pastures and hills were especially fresh-looking. 33 miles out we touch Ballymena, the next largest town to Belfast in north Ireland, a linen centre. 68 miles out we reach Portrush, which is a watering place and called "Queen of the Ulster". Here we disembark from the train, and enter a tram car which takes us directly to the Causeway (or more correctly to the small village of Bushmills) 8 miles distant. The track of the train follows the coast line and some magnificent sights are afforded by the great waves beating and lashing the rugged rocks of the shore. The waves have worn the rocks in many curious shapes, such as windows, arches, caves, faces, etc. We pass the very picturesque and romantic fortress Dunluce, built right into the sea on a high promontory. The castle dates back into the 14th century, and is separated from the mainland by a chasm 20 feet wide. In the 16th century, the servants

quarters was undermined by the waves one stormy night, and the entire section - servants and all - were precipitated into the furious waters below.

On reaching the Causeway, we first had lunch in the hotel, and securing a guide, we pay 6d. and enter the grounds. We are first taken to the cave, and shown the long tunnel, 350 ft. long where the ocean rushes up and down, creating an awful fury. This is better seen and approached by boat from the sea, but today was so wild and stormy that it was unsafe, so we approached the cave and entered by a small outlet by land. From the cave we went to the Causeway. This is divided in three sections: the little Causeway, the Great Causeway, and the Middle Causeway, and consist of rocky pillars of symmetrical shape formed by some freak of nature. Some have 4 sides, others 5, and so on, up to 9 sides. Only one column of 8 sides is known to exist. Their sides are level and flat, and the column is not a continuous stick, but is made up of sections; and these sections, when separated, will be one concave and the other end convex. There are some 20,000 pillars.

We followed out the old myth of drinking from the Giant's Well, (this is called the Keystone) and then sitting in the Lady's Wishing Chair and making a wish. This wish is said to fall within a year.

The land and rocks all around seem to take all kinds of fantastic shapes. The guide will point out a rock that looks like a bear, or an old woman's face, or a harp (the Giant's Harp), the Giant's Organ, and at another point the coast is so hollowed out and then walled around by these steep columns similar to the columns in the Causeway that the place resembles an amphitheatre. Also a fantastic rock is the Giant's chimney. Not far away is what is called the Spanish Bay where one of the Spanish Armada was cast on a rock and wrecked.

The day was a wild and stormy one, and this made the sight more grand and inspiring. One could sit for hours and watch the furious billows rush up against the rocks and dash into foam and mist.

We took a number of photographs. A Mr. Whitley of Manchester attached himself to our party and proved an interesting companion. We returned to Portrush, and after supper at the Hotel (the Golf Club H.) we took train and arrived safely in Belfast by 9 o'clock, well satisfied with the day.

Mon.18. Today we made records of more bum artists, and kept ourselves pretty busy. We finished out packing, and spent the evening in hotel writing.
Hotel Bill £10 - 11s. 9d. 2 fares to Dublin £1 - 10s.
Mc Elroy 5 songs £1 - 1s.

Tue.19. Mr. Osborn sees us down to the station, where we embark on the 9.45 a.m. train for Dublin. The country we passed through was not particularly grand, but of the fresh, quiet, rural sort that was very pleasing. We saw evidence of the linen industry by the long strips of white stuffs spread over the fields to bleach. We reached Dublin at 2 o'clock after a ride of 110 miles. (The Irish mile is $\frac{7}{5}$ ths of an English mile). We all jumped into a jarvie cart (Mr. Bohanna met us at the station) and we drove to the Central Hotel. Here we had troubles of all kinds. We could not use the rooms

Bohanna had arranged for, and we had to move downstairs into the drawing room. That evening we went to see "The Greek Slave", and was delighted by a very good production. Maud Boyd and Marie Studholm were especially good. Received from Company £30. Piano £1 - 1s.

sulphuric acid 1s. 1 gal. alcohol £1 - 9s. 9d.
Cox 6 songs £2 - 2s. Miss Ross 6 songs £2 - 2s.
Pat Kinsella £1 - 1s. Miss E. Connelly £1 - 1s.
Accompanist £1 - 1s. Electric bill Belfast 15s.
Pat 3 s. £1 - 1s. Cheevers £1
Darby on acct £1 Shackleton 5 s £2 - 2s.
Accompanist 2 days £2 - 2s. Cheevers £2 - 2s.
Pat £1 - 1s. McGaugh 7 shillings
Jeffries £1 - 1s. Hurley £1 - 1s.
Pianist £1 - 1s. car & telegram 3s. 6d.
parcel post 1s. Hotel Bill Dublin £14 - 11s.
Tips, cab, dray £2 - 1s. 6d. R.R. £4 - 12s.

Rec'd from Co. £10 Excess to Cardiff 3s. 6d.

Wed.20. Morning fresh troubles arose. After connecting up our motor, we discovered the current was not high enough to drive it, so we had to make arrangements to move to the stock-rooms across the street, where we could obtain suitable current.

During all this time we were visited by different artists for trials, and a poor, conceited lot they were too. The town boasts of very few good artists. About this time we made the acquaintance of Mrs. Magrue's daughter and her friend Miss Clayton, a member of the chorus of "The Greek Slave". They happened to mention that Miss Boyd was to take dinner with them tomorrow, and I made them promise to bring Miss Boyd over to make a record. Mr. B. Pigott, our agent's son, was a frequent visitor, as well as all our other agents, Cahill, Waterhouse, etc.
Watson 10 Morgan 10.30 Tom Marchand 11
Academy Westland Row Gordon Cleathers
Chas Kelly

Thu.21. A very disappointing day from a record-making standpoint. Miss Boyd did not appear during the day; but on going to dinner that evening I discovered the whole crowd of them in the dining room. When they arose to go, I followed them and reminded them of their promise, and after a good lot of coaxing they followed me over. Miss Boyd proved a charming lady with a grand, big voice. She sang "The Golden Isle" from "The Greek Slave", and a sweet girl, Mrs. Medlicot, played her accompaniment.
Cardiff 163 miles from London, pop. 128,915
Dublin 113 miles from Belfast
Dublin 334 miles from London
Portrush 68 miles from Belfast

Fri.22. More bum artists. Music Hall at night, and secured Cheevers to sing for us in the morning.

Cox 5 Md. Ross 11 O'Connell 4

Sat.23. We had Cheevers and a character, Pat Kinsella, a jolly, witty Irishman of the typical sort. (Editor's comment - Both gentlemen were famous Music Hall artists in Ireland, but may not have come to London. The latter must have been nearing the end of his career by this time)

That evening Miss Boyd heard her record and was delighted with it. After dinner we strolled through the crowded streets watching the people.

Pat Kinsella 10 o'clock Cheevers 2 pm
Band 3 to 5

Sun.24. In morning we made a few records of Cheevers and entertained the girls in the "lab" by photo and music,

and had a good old time. In the afternoon we went for a trolley ride to Dalky, 8 miles distant. The trolley follows the coast, or bay line, and passes through some pretty villages and by some very fine castles and residences. At Dalky we ascended the hill near-by the ruin of an old castle. Here we had a very fine view of the bay, which looks very much like the Bay of Naples, with a Mt. Vesuvius rising on the opposite shore.

In the morning we spent a short half-hour in the Saint Patrick's Cathedral, and was very much pleased by the singing of the surpliced choir. It is a large granite pile. We also passed the Christ Cathedral, which is also a very imposing structure. In getting to the Cathedral, we passed through a wretched, poverty-stricken section of the city. Sunday morning is a sort of Bazaar day for these people, and the streets were crowded with ragged, bare-footed children, men, and women. The articles on sale were mostly rotten, decayed meats and vegetables, secondhanded clothes and shoes.

Mon. 25. We decided to make our exit from Dublin. We entertained the girls in the "lab" again. We made records up to 5.30, and were aboard the boat bound for Holyhead by 9.40 p.m. After a very smooth passage, considering the usual roughness of the Irish channel, we reached Holyhead by 1 a.m. The distance is 69 miles. We embark on a train and reach Chester by 4 o'clock, and put up at the Westminster Hotel.

Tue. 26. We have a few hours wait-over, so we go out to see the sights of the old and quaint town of Chester. Chester is one of the few cities with its walls standing complete, as built by the Romans. The circuit of the walls is 2 miles round. We visited the old Chester Cathedral, built or started in 11th. century. It is of red sandstone, and this gives the interior a very brilliant effect. We pass the old castle and Roman square watch-tower, over the old bridges and on the "wishing" stairs by the mills "on the River Dee". We visited the museum, wherein are exhibited old Roman and Saxon relics discovered in the neighborhood, such as crockery, trinkets, coins, jewelry, stone carvings. Now we pass down the old streets, containing the old houses of the Early English period. Chester people pride themselves on these old houses, with their elaborate wood-carved and latticed fronts, with the upper storeys overhanging the pavement below, forming a sort of arcade. The ground floor is used as shops. The old houses are numerous, and date back to the 15th and 16th century. We made a circuit on the wall, which is about 10 ft. wide at the top. We continued our journey to Cardiff by the 11 o'clock train, arriving there at 4 o'clock. We put up at the Park Hotel.

Hotel, tips, cab, telegram, sundries 18s. 6d.

Paper, acids, solder, sundries 6s. 6d.

Miss Wedlake £1 - 1s. Darby on acco £1

Miller 9 s £3 - 3s. 6d. Darby on acct 10s.

accompanist £2 - 2s.

Wed. 27. We had a great trouble in setting up plant on account of current. We had to shift the studio to Barry's Hotel but were ready for business at 2 o'clock. That night we went to see a very miserable performance of "The Greek Slave" at the Royal.

Thu. 28. Took records of Mr. Miller and Miss Wedlake. Went to hear Albert Chevalier in Park Hall.

Fri. 29. More records of Miller and went over to Cardiff Castle. The Castle, owned by the Lord of Cardiff, is

built on the sight of an old Roman fortress erected 200 years before Christ. The walls of this fortress have recently been discovered and are being carefully restored. Foundations are 13 ft. in thickness. Mr. Miller who has charge of the stonework, took us over the magnificent grounds and park. I cannot describe the beauty and romance of the spot with its tall, big trees set off with castle towers and long stretches of level green fields. We went over the castle and were struck with the regal splendor of decorations, grand stairway, banqueting hall, smoking room. His Lordship owns nearly the entirety of Cardiff, and miles of the surrounding country. He is said to be a hard landlord. That evening I went to engage some of the music hall artistes, and was introduced to the husband of Marie Loftus and father of Cissy Loftus.

Received from Co. £40 Treats 3s. Welsh Choir £10
1 director 1 accom. £2 - 2s. R.R. for Choir £1-11-5
Perkins £1 - 1s. Miss _____ £1 - 1s.
Hotel £7 - 1s. 1d. Barry's £3 - 4s. 6d.
Tips 10s. R.R. to London £2 - 13s.
Hotel owing 5s.

Sat. 30. A busy day, between taking the Rhondda Male Choir and a few other artists, and getting packed up at both hotels. The members of the Rhondda Glee Choir are hardy colliers from the coal districts. All are swarthy and of a small frame, but they take an absorbing interest in their music. They sing with great precision and show good drilling. In Wales there is at present a vocal prodigy craze among all classes. Every dairy maid or collier's child is watched and studied in hopes that in him or her might exist a future Patti or de Reszke. One great pleasure of the people are singing contests, where the singers contest for first and second medals.

The Welsh language is not spoken so much in Cardiff and Swansea as it is in the country, where it still holds supremacy over the English. Morality between sexes is spoken of as being at low ebb. Cardiff is a bustling, thriving town, supported principally by its shipping industries. It is the greatest port in the world for coal and iron.

We left Cardiff on the 9.30 train for Bristol. Here we put up for the night in a small hotel.

Sun. 1st. October. We arose early to find to our dismay, the rain was pouring heavily. Nevertheless we walked across the town to the Cathedral and entered. The Cathedral was originally erected in 1142. The present edifice embraces a good deal of the original structure, and is characterized by its exceptionally narrow, long choir. The building is 300 ft. long by 68 ft. wide, and 56 ft. high.

Bristol is a town of 221,576 inhabitants, and was at one time one of the principal ports of England. John Cabot (1497) sailed from this port with his exploring expedition and came to the continent of America.

Bristol is noted for its great number of charitable institutions.

We took the 10 o'clock train for Bath, and arrived there after a 20 minute ride. Bath was at one time the most fashionable resort of England. It owes its existence to the wonderful hot springs of great medicinal properties. Lime carbonated waters. The spring yields daily half a million gallons. (Still does = Editor)

We went over the King's Bath, and were struck by the elaborate methods and appliances introduced in bath treatments for patients. A private bath suite consists of three

three chambers, a plunge, spray needles, and a retiring couch. We saw the remainder of the old Roman Baths, and marvelled at the perfection to which they had reduced the science of using the spring for baths. We saw the great Roman plunge basin.

We visited the Abbey Church, called "the Lantern of England" because of its number of windows. We attended the service, and could not help but notice how bright and cheerful the number of windows made the interior. The site of this church has been used since the 7th. century for ecclesiastical purposes.

Bath is a pretty, clean, picturesque city given up mostly to residences. The streets are laid out on the high hill like steps, and looking at Bath from a distance appears like tiers of an arena.

We arrived in London about 7 o'clock and took our quarters on Gower Street, no. 41, where Turner resided. We spent a few hours around at the Horse Shoe. (Editor's comment= This latter is a 'public house' and we realise that in the first part we interpreted this as 'horse show' in error!)

Mon.2. Were welcomed back by Mr. Owen and the rest of the Gramo. people.

Fri.6. Took Burt Shepard

Sat.7. Took Burt Shepard

Sun.8. Spent Saturday night and all day Sunday at Taplow with the Hydes, Royal and Darby. Sunday morning took a nice drive to the old ruins of an abbey. This abbey connected with Windsor Castle by a subterranean passage 7 miles long.

We returned to London and spent the evening very pleasantly at Mr. Owen's residence, No.15 Bayswater Terrace, facing Hyde Park.

Tue.10. Took Grenadier Guards.

Fri.13. Took Miss Owen to see "Runaway Girl". Had dinner at Mr. Owen's, and he presented me with 1,000 shares of Gramo. Co. stock.

Sat.14. Took Grenadier Guards.

Sun.15. Took a bicycle ride with Turner, Royal and Darby to Finchley Park and spent the evening at Mr. Owen's home.

Thu.26. Miss Jessie McLachlan Queen's Hall.

Fri.27. Get Daly's boys to let you come to a rehearsal to select a good female singer.

Sat.28. "Those Wedding Bells shall not ring out" a small farce with organ, bells and singing. (Ed=an idea for a recording one assumes.)

Sun.29. "series of comic opera plates" with quartette and band.
December 9th. 1899 I took the 10.50 a.m. train from Euston Stn. for Liverpool and by 4.30 the S. S. Etruria of the Cunard Lines cast loose from her mooring to carry me to New York.

The lapse of time between my last entry and that of Dec. 9th. was hardly worth recording as no occurrence of importance transpired, excepting probably my becoming a stockholder in the English "Gramophone Co." and the breaking off of the engagement between Miss Hall and myself due to Mrs. Hall attempting to force a speedy marriage.

About 4 weeks ago Darby was sent to Sweden to make records and I remained in London to make up broken down matrices. I spent many pleasant evenings at the home of Mr. Owen and for the rest led a typical life of a London bachelor.

Dec.10. Sunday proved extremely rough, stormy weather and I - like most of the passengers - spent most of that miserable day trying to resist sea-sickness. I succumbed that night and had a chance to know what sort of feeling it is, and hope

I will not experience it again. The sea was mountainous, and dashed with terrific fury against the vessel, often flooding over the deck. One of the bridges was broken and a boat dislodged.

Dec.11. Rough weather continued and retarded our passage considerably and I had to lie on my back to prevent being sick. My room-mate, Mr. Morris of Chicago, was badly affected and had to remain in the Stateroom for 5 days of the trip.

Dec.12. Weather just as bad. I could go to the table for meals, but only remain for about 10 minutes, when I would have to make a hasty exit. Once in a while I would play the piano to pass away the time. My fellow passengers were for the most part uninteresting - very few young people and altogether a dead crowd. A Hungarian acquaintance whom I met on the Special from London proved most entertaining and lively. He was wretchedly sick the first four days.

Dec.13. Wednesday. Weather rough. However I had begun to enjoy my meals more. At our table were a Mr. & Mrs. Fish of Dawson City, Klondike. They were quite interesting with their tales of Klondike life, and I quite contracted the gold-fever hearing them.

Dec.14. Thursday. Weather very good with occasional fog. I saw a whale quite close to our boat. I entertained the passengers with my music. They were quite gratified.

Dec.15.Fri. Very fine weather.

Sat.16. Fine weather and we reached Fire Island about 9 p.m. Too late to be passed by quarantine, much to disgust of passengers.

Sun.17. By 10 o'clock we reached the dock, and now began our trouble with the customs officials who ransacked everything, and kept me waiting until 12 o'clock. I took the 3.20 train for Washington having previously telegraphed the folks. I arrived in the depot about 8.30 and found nearly the whole family there to welcome me. Arriving home, we found Emma and her husband, and Aunt Bley.

Mon.18. This entire week I spent with my folks,

25 Christmas Day we had a jolly time. Emma and her husband had dinner with us, and we had a jolly evening with invited friends, Joe and his sisters, Hannah Berliner Jenkins.

Tue.26. I gave a concert at the Mission, and from there Carrie, Charlie, Louise and I drove in a cab to Emma's, where we finished out the evening.

Wed.27. I took the 7 o'clock train for Philadelphia to report in Johnson's shop for work on new process. I met Smith and Gloetzner and Zip (Sanders) and Calvin Child and dear John. Evening I spent at Smith's home in Lansdowne.

Thu.28. I saw the Browns and met Mrs. Royal.

Sat.30. I went to Washington to spend New Year's Day.
30. Wellington Street. Call about Income Tax.
Don't forget.

(Memoranda at end of 1899 Engagement book) :-

Imitation of man falling downstairs. - falling in a hole.
raw recruits facing a gatling gun. 10 pieces of baggage
Lettere di Manon - Intermezzo Gilet.
Records.

Scene in a railroad station at Milan, introducing English tourist, French, German, Italian guard talking to English tourist: train departs leaving tourist behind swearing at it.
(1899 is concluded on page 1407)

THOMAS PHONOPARTS

Manufactured by

THE THOMAS MFG. COMPANY
Dayton Ohio. U. S. A

Catalog Number 3. September, 1913.

FOREWORD

In this catalog we present the facts concerning the manufacture of the Trio of Quality phonoparts, Dayton Motors, Dayton Tone Arms, and Dayton Sound Boxes are the highest grade of parts now made for phonographs. They result from the demand of a phonograph manufacturer for motor equipment better than he could then find in the market. They worked out a motor that - theoretically - was better than any other; then we tested this motor in every way possible. We spent a long time and a very considerable sum of money in this test work; and not until we were absolutely sure that we had something better did we answer the manufacturer that we had developed the motor he wanted.

The immediate success of this motor encourages us in the belief that it is so superior that it is not to be compared with others; but this has not caused us to cease our efforts to provide the phonograph world with the very best devices for sound reproduction. We have spent a great deal of time and devoted the attention of engineers and skilled mechanics toward refining the original designs. No changes have been made that have not proven to be of decided advantage, and no part is too small or insignificant to receive the attention of our designers and inventors.

The result is that we today present the Dayton Motor as the supreme accomplishment in its field; and with it we present with equal confidence the Dayton Tone Arm and the Sound Box. The trio are essential to a perfect phonograph. Each is leader in its field; combined they are as near to perfection as ingenuity and research have been able to go, and are rapidly becoming recognized the country over as the standard by which all other phonograph equipment must be compared. We welcome this comparison in every particular; we know that the man who understands the problems involved will turn to the Dayton line.

We are rapidly adding to our line, and we are very willing to apply all of the inventive and engineering talent at our command to the special problems of all the trade. We are newly equipped with the latest improved machinery, and we are well prepared to economically manufacture such special products as our friends - our customers - may require.

We offer Quality Equipment: we do not build down to a price; we design each item to give long and perfect service: we manufacture the complete article from the best stock obtainable for the service required; we employ the finest mechanics obtainable, and we submit this catalog as proof that in the production of this line, we have provided the best that the market affords.

M W Mathews

President

"THE CITY OF PRECISION"

We consider ourselves particularly fortunate in being located in Dayton. This city, with over a thousand manufacturers, is noted for the high average character of product.

Many of its factories call for the most exact kind of manufacture. Cash registers, sewing machines, electric starting devices, computing scales, and a thousand other articles of the utmost nicety in measurements are turned out regularly. This work is done so well that it has earned for Dayton the name, "The City of Precision."

These factories train men to work to an unusual degree of skill. They teach that the variation of a thousandth of an inch will reject the work as inferior. They show operatives that they must put their heart and soul into exactness, and that poor work is worse than none at all.

The result is a large force of extra-ordinarily well-trained mechanics, men who are capable of doing the finest kind of work, and who have opportunities to exercise that capability in unusual measure.

This high-class efficiency has enabled us to assemble a force, in the many years we have been manufacturing a general specialty line, that is not excelled anywhere in the country.

It has given us men to whom absolute accuracy is no new thing, and who have been trained to secure it in all their operations.

This condition has resulted in manufactured products which we can confidently offer as perfect in every respect.

Especially is this perfection necessary in the making of motors for sound reproducing machines. Unless the gears are perfectly cut, there are inequalities enough to create noise, and a noisy motor can never secure satisfactory results in a talking machine. Every noise it makes is reproduced and enlarged. Much of the trouble with machines that are accused of "scraping" is due only to the increased volume of the purr of the motor as taken up and magnified by the sound box.

With these expert workmen, and the best machinery procurable for the purpose, we make a motor that is absolutely noiseless, in which the gears are cut with such accuracy that they mesh perfectly, run with remarkable smoothness, and entirely without noise of any kind.

This is one of the many advantages enjoyed through our location in Dayton. We shall use every means to main-



tain our products at such a high character as to entitle us to the position we already occupy - a leader among the varied manufacturing establishments of "The City of Precision".

C A R E O F M O T O R S

WHEN UNPACKING - All of our motors are inspected and tested repeatedly before packing, and are carefully packed in specially made shipping cases in such a manner to minimise the chance of damage in transit. However, rough or careless handling in shipment may occasionally damage a motor in transit. However rough or careless handling in shipment may occasionally damage a motor or derange its adjustment.

Each motor, therefore, should be carefully inspected before assembling in the cabinet; any dust or packing material lodged on or in the mechanism should be removed, and the gear teeth - if dusty or dirty - should be brushed clean with a jeweler's brush.

LUBRICATE BEFORE INSTALLING. - Every motor should be lubricated before installing in cabinet, and at regular intervals thereafter. Use pure vaseline on all gears, and a good clock oil on bearings and all moving parts. An occasional drop should be put on the speed governor felts that bear against governor plate, and also in the fibre sleeve of escutcheon through which the winding crank enters the cabinet.

MAIN SPRINGS - LUBRICATION - The driving springs should be lubricated only by experienced mechanics, and at long intervals, in average service. We will gladly advise repairmen as to what to use and where to get it.

MAIN SPRINGS - CARE - The driving springs should not be let to stand over long intervals wound tight, as this is the chief cause of weak or broken springs.

REPAIRS - If a motor becomes noisy, unsteady, or unreliable, or ceases to operate at all, the services of an experienced repairman should be engaged, as the mechanism is too intricate and too delicately adjusted to be readily repaired or adjusted by inexperienced persons.

USE THE "OUNCE OF PREVENTION" - Dayton Motors need but a little occasional inspection, cleaning and lubrication to insure long and satisfactory service.

THE SILENT MOTOR. The motor of a talking machine is as intricate as a watch; the slightest inaccuracy in any working part will seriously affect its operation. It must properly perform two functions. First, it shall operate without any irregularity of any kind; smoothly and strongly; and it shall be governed properly for the accomplishment of this task. Second, it must both wind and operate silently. A motor that winds noisily is almost certain to run noisy, and results in an imperfect rendition - a scratching noise or whirl sounding throughout the record. Either is fatal to the work of the artiste, distasteful to the hearers, and eventually ruinous to the record.

SILENT GEARS ARE CUT : PUNCHED GEARS ARE NOISY - It has been found by experience that the only way to secure silence in the winding and operation of the motor is by cutting the gears. The cheaper motors have the running gears punched or cast. It is impossible by such processes to so accurately finish the teeth of the gears that all will mesh gradually and properly; there will always be

imperfections to create jars and friction. These jars cause vibrations which, together with the musical sounds, are magnified by the sound passages, conducted to the mouth of the horn and expelled into the room.

DAYTON GEARS BEST - The gears used in Dayton motors are cut on specially designed machines with this in mind, and the micrometer test shows only the most minute variation.

QUIET TURNTABLE DRIVE ABSOLUTELY NECESSARY - In motors of many types a great deal of noise from the motor is caused by the small steel "worm" gear that operates the turntable. The meshing of two steel gears in this particular place, no matter how perfectly cut, is likely to set up a sound. A fibre gear is necessary to reduce friction, and to insure noiseless operation. Dayton Motors are equipped with such fibre gears made of best Egyptian fibre and brass bound.

SPUR GEARS ARE NOISY - Both friction and noise are likely to be generated by straight tooth gears which accomplish their action by a series of jolts - very slight it is true, and hardly distinguishable, but there is a point where such gears do not bear against each other, and when they again strike, noise is generated; the speed of the gears makes this noise almost a continuous rattle.

DAYTON MOTORS USE SPIRALLY-CUT GEARS - The spiral tooth is engaged gradually and smoothly with more of a sliding motion - the spur tooth gear is always spasmodic.

BEARINGS MUST BE NOISELESS - In order that a motor may be noiseless, all bearings must be of the best, and fitted with the utmost nicety. In Dayton Motors all bearings with end thrust work against fibre bushings. Even the escutcheon through which the winding crank enters the cabinet is fitted on the inside with a fibre collar for the winding shaft to work on - insuring absolutely noiseless winding.

FRAME MUST BE RIGID - If a motor is to give reliable, long and quiet service, not only must all working parts be adjusted to the exact operating relation to each other, but this delicate inter-relation must be **MAINTAINED**. This is best insured by using a heavy cast frame of gray iron - rather than the more commonly used and much cheaper stamped frame. Dayton cast frames are nickel-plated to prevent rust, as are all other iron or steel parts in Dayton Motors.

SPRING BREAKAGE - Spring breakage is usually due to one of three causes: either the spring is rigidly attached at one end and breaks when wound tight; or is mounted in a horizontal plane so that lubrication does not reach all parts of the spring - or it's a poor spring. In Dayton Motors the springs are the best to be had, mounted vertically, connected to the driving mechanism by the 'floating' method, and contained in stamped-and-drawn steel barrels, so tightly sealed (though easy to unlock) that the lubricant is properly retained for years in a moist and effective condition.

T H E D A Y T O N T O N E A R M

"THE THROAT OF THE PHONOGRAPH"

While experienced phonograph designers, manufacturers and dealers well know what exacting requirements are necessary

to produce satisfactory tone arms and sound boxes - there are still many uninformed people who think it only an ordinary manufacturing problem.

It required not only many months of experimental development by our own experts, but also the constructive criticism of some of the world's foremost authorities on sound wave generation and transmission, to bring our designs to the point where they were approved for our factory to start production.

The principles of construction are correct in every particular. Each detail has been carefully worked out to secure a perfect tone reproducing combination. The Tone Arm is designed with regard to the proportions and construction that will best convey sound waves; the Sound Box to reproduce all recorded sounds properly. But there is more to the building of a perfect Tone Arm. The quality of sound reproduced must be perfect reproductions of the originals recorded, and with the Dayton Tone Arm combination we know that we secure tone qualities that are enexcelled.

Dayton Tone Arms and Sound Boxes are of universal type making it possible to play perfectly any make of disc record. They are made of a composition metal that will not ring, and that carries the least possible amount of vibration. To all intents and purposes it is dead in sound.

A number of styles are shown, but in all styles the various parts are perfectly proportioned and the workmanship of a uniform standard of excellence - always the best.

We are warmly appreciative of the prompt and hearty approval with which the trade has welcomed these results of our earnest effort to improve the general standards of phono-

FRED GAISBERG DIARIES

(continued from page 1404)

On returning to London see to current as it fluctuates. Singing lesson in Milan between Italian maestro & an English girl. Finish with "You horrid monster, I shan't come here again!" Horns 12 x 25 in. square.

for military band instrumental square horns 12 x 25 ins.
for vocal work square horns 5½ x 24 ins.

UNF 24 t.p.i.

Thank you to George Overstall who wrote saying that our note in the previous issue is incomplete. It just shows that we are far from mechanically-minded. So, we'll begin again.

Needing a winding handle made for a late-1920's H M V Gramophone we find that the thread used is UNF 24 t.p.i. x 3/8-inch diameter. This fits other H M V models of the same era.

George goes on to say that UNF threads were developed by USA Canada and Great Britain after World War II to give a common system. Afterwards superseded in the mad rush to metricate everything except the twelve commandments! (From what I see around me, on film & TV, the Commandments H A V E been metricated! - Editor)

Now it happens that the two UNF sizes 5/16 and 3/8 inch x 24 t.p.i. are exactly the same as the previous standard in the U S A known as "American National Fine Thread". So the question arises in my mind, did H M V use American screw thread standards when manufacturing in Britain? Editor replies... Yes, I think so because most Gramophone Co. designs came from U S A as did numerous design staff working here.

graph practice; and by continued improvement we hope to merit continued praise.

DAYTON SERVICE

Our long experience in the making of phonograph parts has given us a wealth of knowledge that is at the disposal of the purchaser of any of the Dayton lines.

Our engineers will solve the problems of design or construction for any machine that you may build, and will advise carefully as to the working parts which should go into it. This service will not obligate you to us in any way.

Once your design is perfected, we will furnish you blue prints showing you the location of the necessary fastenings for the Dayton Motor, and the best method of installing the Dayton Tone Arm. Should you desire it, we will make a template that will insure drilling the holes in the cabinet at the proper points, which will speed up assembly in your factory.

If necessary we will send you a man to help you solve your problems, and to see that your assembling processes are right.

Furthermore, "Dayton Service" maintains a stock of parts which can ordinarily be shipped the same day that your order is received.

For the benefit of the manufacturer who uses the Dayton Trio of Quality we are, in our advertisements, educating the consumer to understand the value of these units, so that their incorporation in your instruments will be an assurance of that high quality, without which a phonograph business cannot long survive.

Editor's comment on DAYTON PHONOPARTS CATALOG.

The Dayton Phonoparts catalog reprinted in this issue was lent to us several years ago by a reader and we are ashamed to say we forget who - but if he will kick us in a letter, we'll acknowledge him in our next issue. We confess to reducing numerous pages of pure text to our own typing, because the original version employed a very large typeface, which we felt would have occupied valuable space, now given over to other things.

EDITORIAL

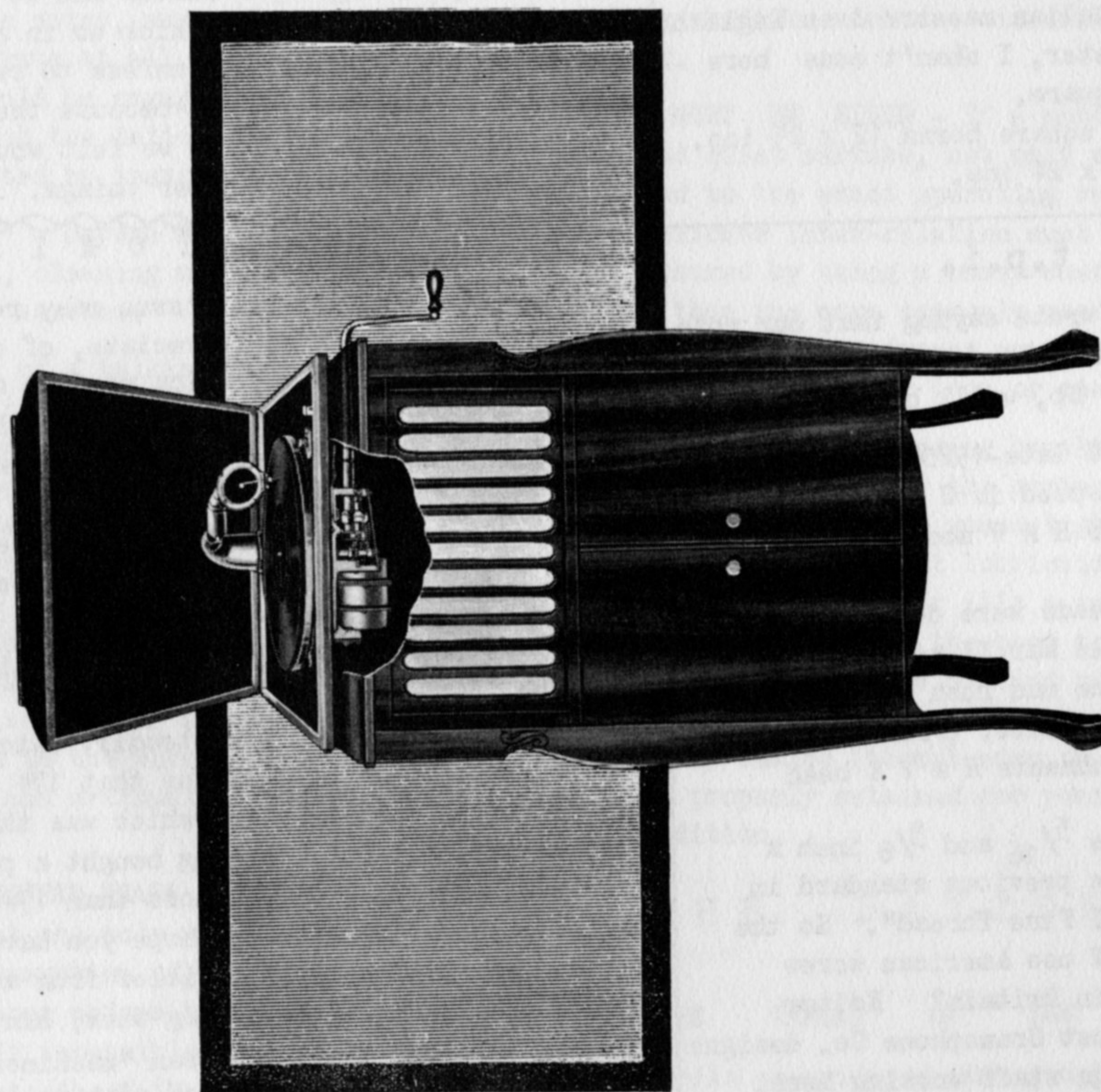
Since despatching our last issue many readers have renewed their subscriptions, which we appreciate, of course. Many have also included kindly letters, which we also appreciate, thank you. Some have added other comments. About half of those comments were along the lines that the writers say they have seen enough pictures of "machines" to last them for the rest of the lives! The other half say that they have read enough about records and record companies to last them for the rest of their lives! So I suppose to be democratic I should cease publication! Instead I shall continue to try to balance on a tight-rope between the two opinions.

With double issues, we are steadily catching up on our dateline. Our pocket calculator tells us that 174 of these pages equal 300 of our former smaller size, which was the average we promised as a subscription. But, having bought a pile of paper cheaply, we have been able to give you more than 174 pages during 1978. So, whatever your favourite, we hope you have found it in those pages. We still welcome articles from all readers, especially about "machines" and repairing them, hints, etc. We would welcome more too about American "machines" and recordings. Our next issue will show Brunswick picture labels, after which USA readers may be able to tell us of additional US Decca issues.



Showing Dayton Equipment

Dayton Equipment is easily installed in all standard types of cabinets—a good example is illustrated below.



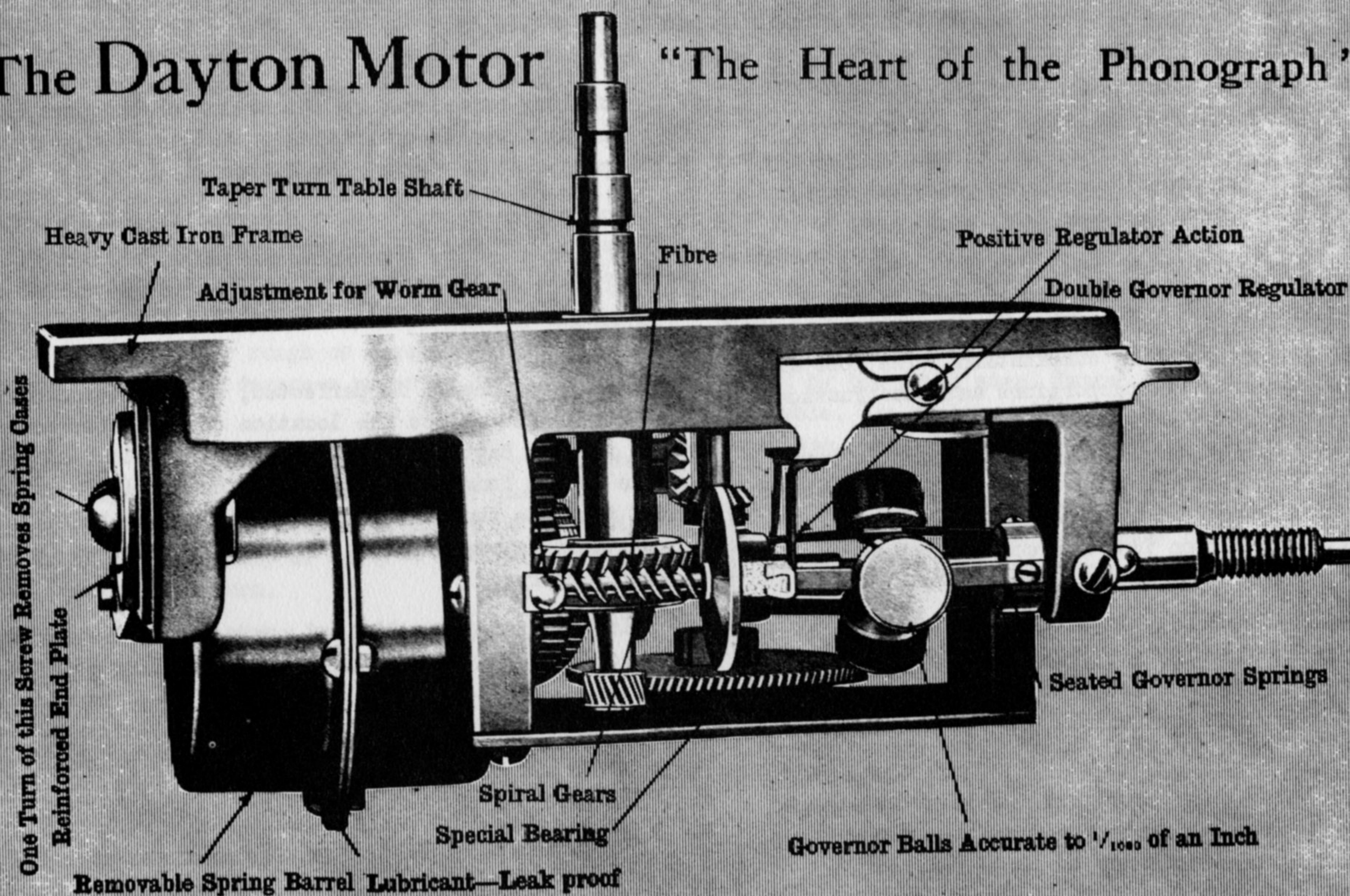
Measurements Necessary

The customer should give us, in ordering, the distance from the turntable shaft to the extreme outside edge of the cabinet moulding, and also the distance to the straight side of the cabinet, exclusive of the moulding.

This will insure the correct length of the winding cranks and regulating screws, as we will be able to determine the proper length of these accessories from the measurements given.

The Dayton Motor

"The Heart of the Phonograph"

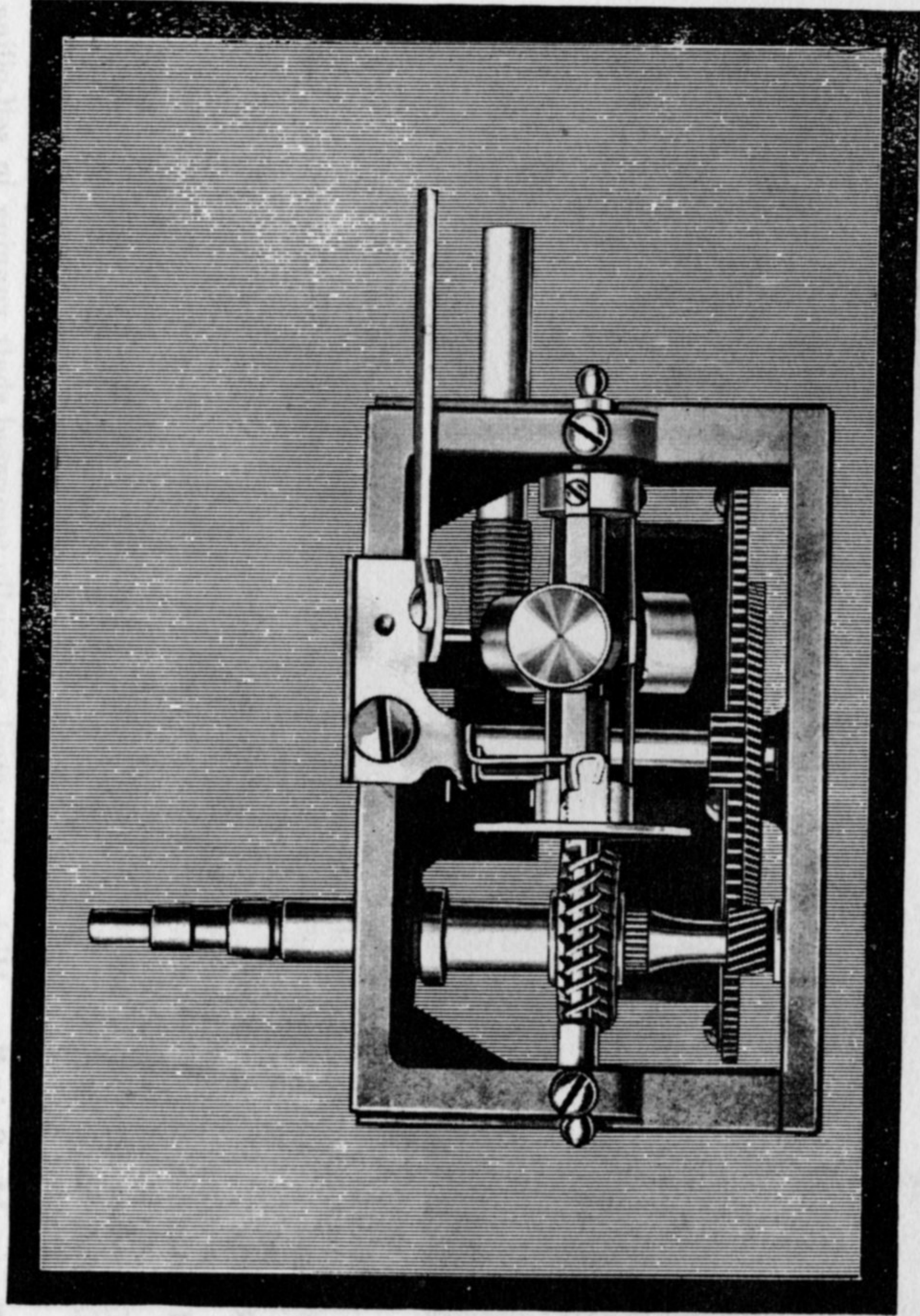


Steady --- Reliable --- Noiseless



Dayton Motor No. 1

For the Better Class of Low Priced Phonographs



Capacity. Plays two average 10-inch records, making over 550 revolutions of the turntable to one winding.

Frame. Close grained gray iron casting, rigid and strong. Easily applied to any form of cabinet.

Spring. Strong, perfectly tempered, horizontal, encased in 3 1/4-inch barrel.

Transmission. Noiseless spiral gears, especially designed for these motors, cut on latest improved hobbing machines.

Governor Drive. Worm gear, accurately ground and polished.

Turntable Spindle. High quality steel, especially tapered shaft, running in self-oiling bearings. Fitted to take either 10-inch or 12-inch turntable.

Speed Regulator. Plain top screw speed regulator.

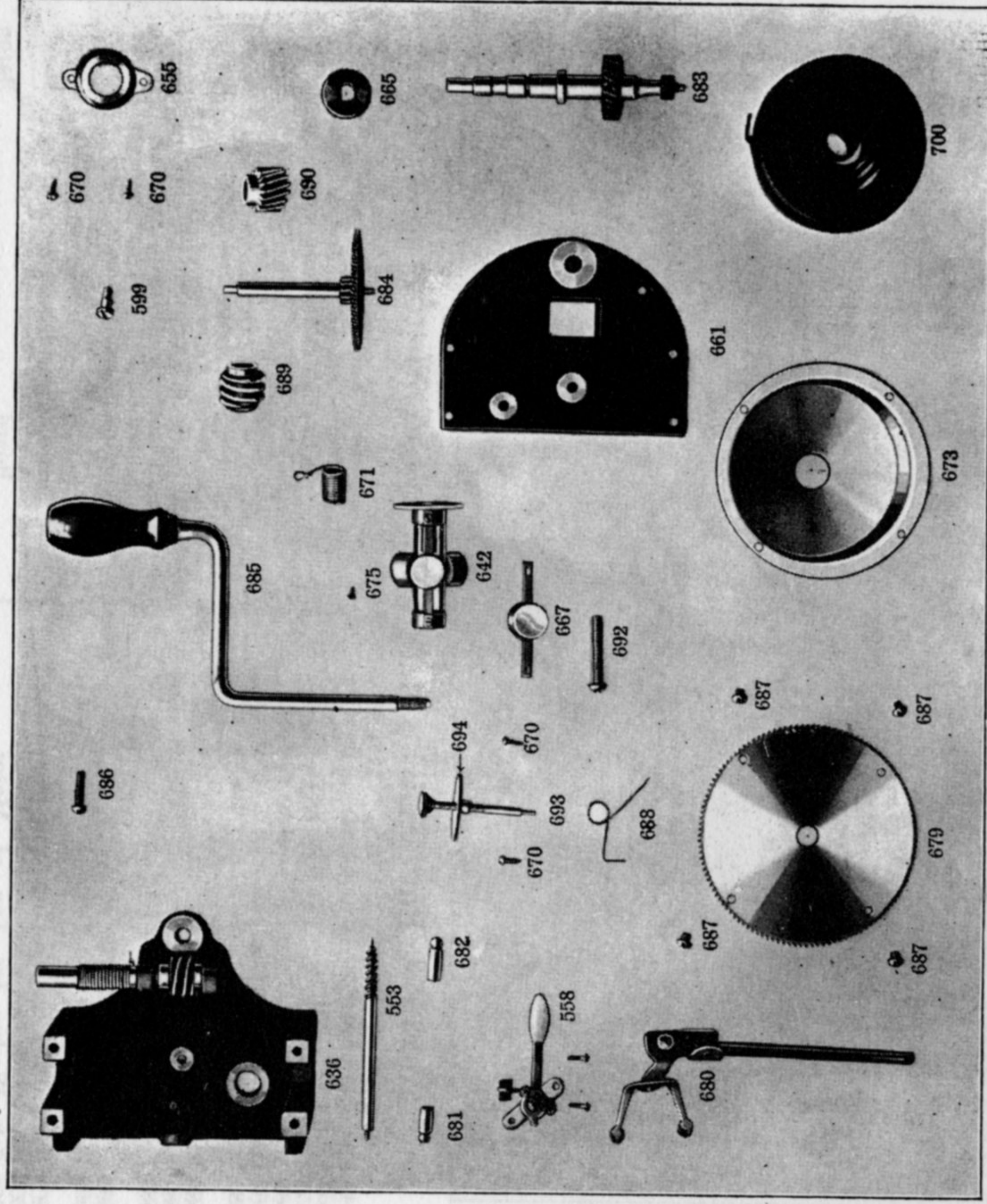
Brake. Supplied with turntable brake.

Motor Shipped Complete with 10-inch nickel-plated and felt covered turntable. 12-inch turntable supplied at an extra charge. With motor are included also the winding crank, escutcheon, and all washers, wood and machine screws necessary to attach motor and parts to cabinet.

Net Weight, 6 lbs. When ordering No. 1 Motors by telegraph use Code Word—Mist.



Parts for No. 1 Motor



Parts List for No. 1 Dayton Motor

	Code Word
553 Worm Spindle.....	680 Double Shoe Brake with Regulator
558 Turntable Brake.....	Rod.....
599 Double Shoe Brake Shoulder Screw.....	681 Short Bearing for Worm.....
636 Motor Frame.....	682 Long Bearing for Worm.....
642 Governor Complete.....	683 Turntable Spindle.....
655 Winding Crank Escutcheon.....	684 Intermediate Gear Line.....
661 Motor Bottom Plate.....	685 Winding Crank.....
655 Winding Crank Escutcheon Washer.....	686 Screw for Fastening Bottom Plate
667 Governor Spring and Weight.....	to Motor Frame.....
670 Screw for Speed Regulator.....	687 Screw for Fastening Drive Gear to
670 Screw for Winding Crank Escutcheon.....	Spring Case.....
671 Winding Shaft Spring.....	688 Spring for Double Shoe Brake.....
673 Spring Case 5/8 Hole.....	689 Worm Gear for Winding Shaft.....
674 Spring Case Screw.....	690 Spiral Gear for Winding Shaft.....
675 Screw for Governor Spring.....	693 Speed Regulator Screw.....
679 Drive Gear.....	694 Speed Regulator Plate.....
	700 Main Spring.....



Parts for No. 9 Motor

Net Weight, 8 lbs. When ordering by telegraph use Code Word—Mask.



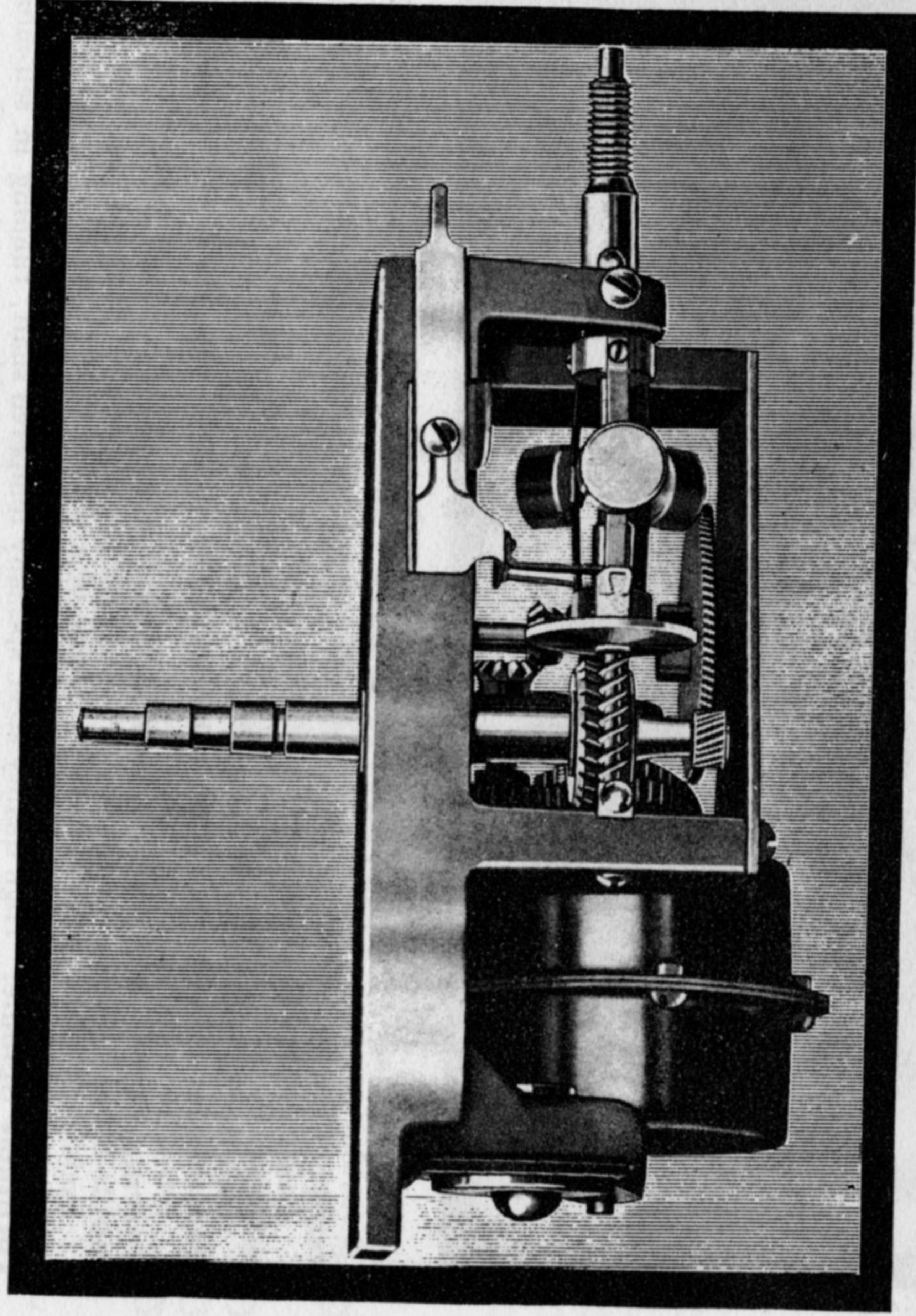
<i>Code Word</i>	<i>Bane</i>
635 Regulator Rod Spring.....	Bane
638 Winding Shaft Complete.....	Banda
639 Main Spring Shaft Complete.....	Bandlet
641 Turntable Spindle.....	Banyan
642 Governor Complete.....	Abbot
643 Square Bearing for Worm.....	Bantam
644 Double Shoe Brake.....	Barber
645 End Brace Washer.....	Barbone
646 Winding Shaft Pinion.....	Barge
647 Turntable Spindle Oil Cap.....	Barite
649 Regulator Rod.....	Barker
653 Winding Shaft Washer.....	Barley
654 Main Spring Shaft Collar.....	Barnyard
655 Winding Crank Escutcheon.....	Abdest
667 Governor Spring and Weight.....	Abeke
668 Screw for Fastening Motor Board.....	Baron
670 Winding Crank Escutcheon Screw.....	Abide
672 Spring Case $\frac{3}{4}$ " Hole.....	Barrack
673 Spring Case $\frac{5}{8}$ " Hole.....	Ablate
674 Spring Case Screw.....	Barrow
677 Drive Gear with Hub.....	Barwood
690 Winding Crank Escutcheon Washer.....	Cabby
691 Winding Crank.....	Bashaw
699 End Brace Screw.....	Bask
700 Main Spring.....	Acne
775 Screw for Governor Spring.....	Able

<i>Code Word</i>	<i>Baal</i>
549 Speed Indicator.....	Baal
553 Worm Spindle.....	Aback
558 Turntable Brake.....	Abaft
560 Motor Frame.....	Bab
588 Independent Spring Hub.....	Babel
581 Shoulder Pin for Winding Shaft Pawl.....	Babu
584 End Brace.....	Baca
587 Bottom Brace.....	Backlet
589 Felt Washer for Bottom of Motor Board.....	Bactal
596 Spring Case Nut.....	Bad
599 Double Shoe Brake Escutcheon Screw.....	Abase
601 Pawl Spring for Winding Shaft.....	Badger
604 Washer for Governor.....	Bagdad
608 Felt Washer for Top of Motor Board.....	Bagong
611 Winding Shaft Pawl.....	Bard
612 Steel Washer for Top of Motor Board.....	Bait
616 Oil Cap Ring Felt.....	Bake
626 Intermediate Gear Line.....	Bald
628 Round Bearing for Worm.....	Ballott
629 Drive Pinion Line.....	Balsam
630 Plate for Governor Spring and Weight.....	Boula



Dayton Motor No. 11

Recommended for High Grade Phonographs.



Capacity. Plays four and one-half average 10-inch records, or three 12-inch; over 1,100 revolutions of the turntable to one winding.

Frame. Close grained iron casting, rigid, and strong. Finished in silver bronze. Easily applied to any form of cabinet.

Springs. Powerful, double, vertical, floating; encased in 4-inch barrel, removable by one turn of end plate screw.

Transmission. Noiseless, spiral gears especially designed for these motors. Cut on latest improved hobbing machines.

Governor Drive. Worm gear, accurately ground and polished.

Double Shoe Brake. As shown in illustration. Especially designed for use exclusively in Dayton Motors. Consists of a double shoe acting directly on the face of the governor plate.

Turntable Spindle. High quality steel, especially tempered shaft, running in self-oiling bearings. Fitted to take either a 10-inch or 12-inch turntable.

Turntable Brake. Works on inside of turntable rim, hiding all parts of brake except finger lever.

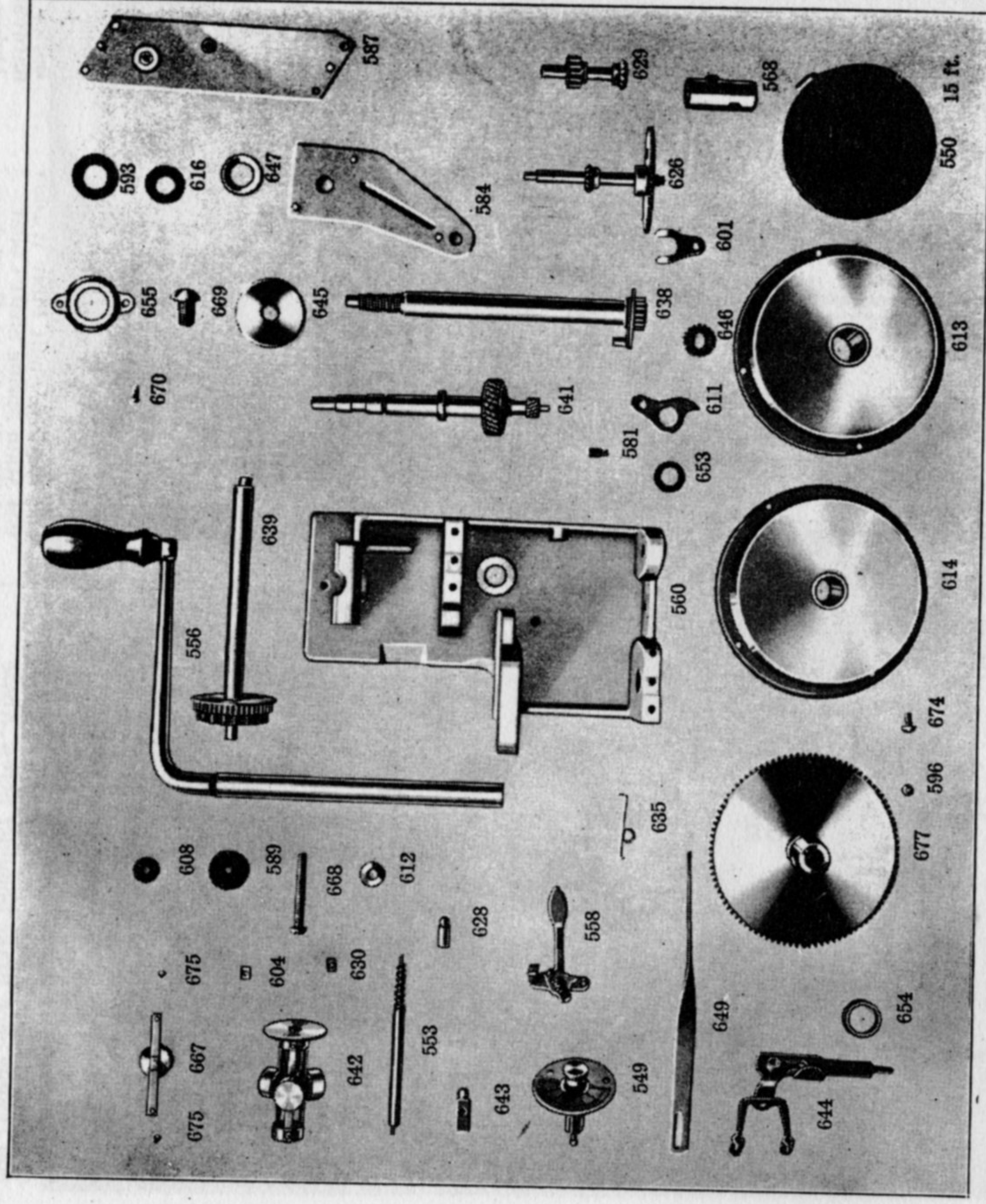
Speed Regulator. Knurled knob, adjustable, with graduated dial. Very convenient and accurate. Operating levers set straight with motor—not on an angle.

Motor Shipped Complete with 12-inch nickel-plated and felt covered turntable, winding crank, escutcheon, and all washers, wood and machine screws necessary to attach motor and motor parts to cabinet.

Net Weight, 8 $\frac{3}{4}$ lbs. When ordering No. 11 Motor by telegraph use Code Word—Musk



Parts for No. 11 Motor



Parts List for No. 11 Dayton Motor

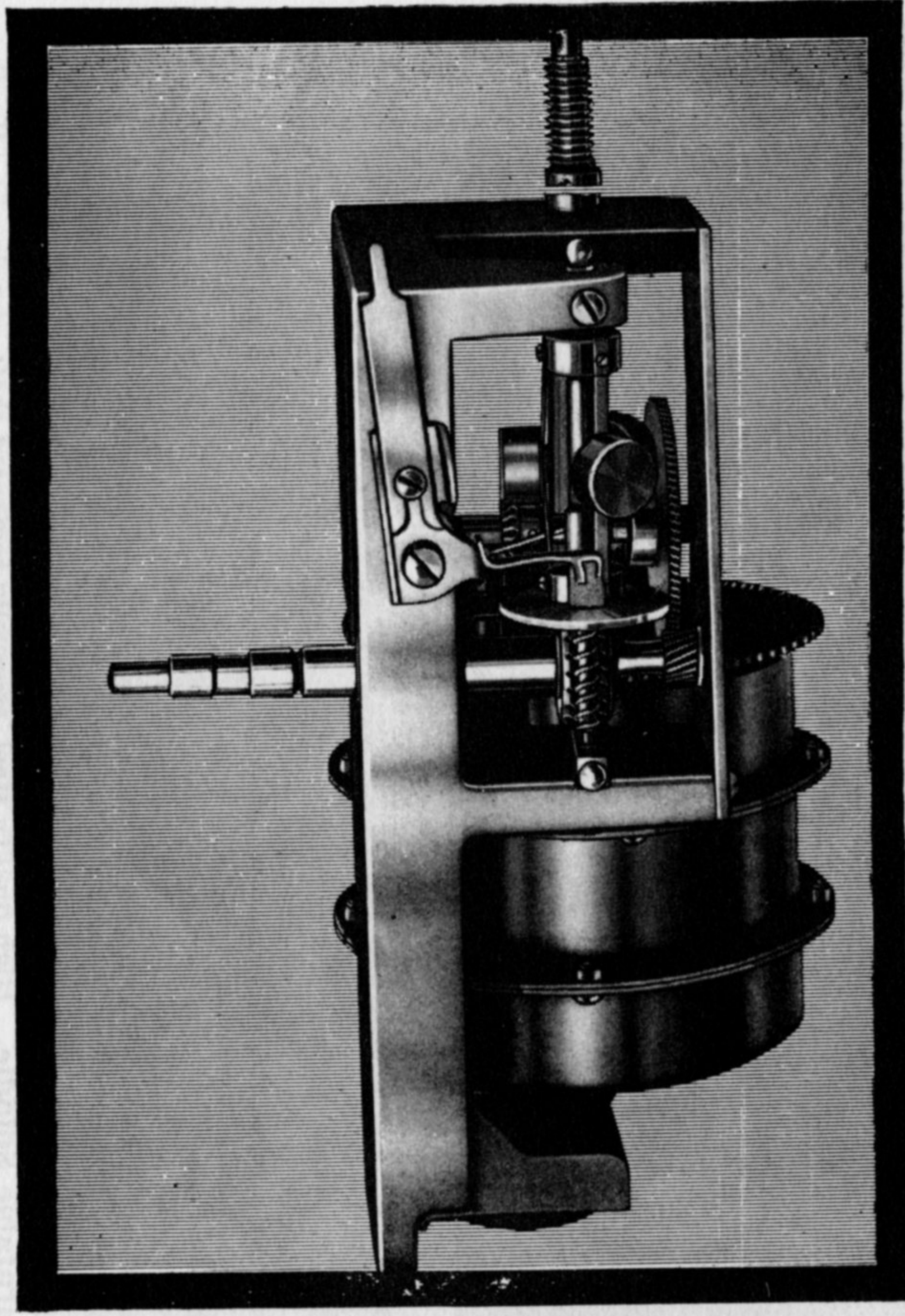
Code Word
549 Speed Indicator
550 Main Spring
553 Worm Spindle
556 Winding Crank
558 Turntable Brake
560 Motor Frame
568 Independent Spring Hub
581 Pawl Shoulder Pin
584 End Brace
587 Bottom Brace
589 Felt Washer for Bottom of Motor Board
593 Winding Crank Escutcheon Washer
596 Spring Case Nut
599 Double Shoe Brake Shoulder Screw
601 Winding Shaft Pawl Spring
604 Washer for Governor
608 Felt Washer for Top of Motor Board
611 Winding Shaft Pawl
612 Washer for Motor Board Screw
613 Spring Case $\frac{3}{4}$ " Hole
614 Spring Case $\frac{1}{2}$ " Hole
616 Oil Cap Ring Felt
626 Intermediate Gear Line

Code Word
628 Round Bearing for Worm
629 Drive Pinion Line
630 Plate for Governor Spring Weight
635 Spring for Regulator Rod
638 Winding Shaft Complete
639 Main Spring Shaft
641 Turntable Shaft
642 Governor Complete
643 Square Bearing for Worm
644 Double Shoe Brake
645 Washer for End Brace
646 Winding Shaft Pinion
647 Turntable Spindle Oil Cup
649 Regulator Rod
653 Winding Shaft Fibre Washer
654 Main Spring Shaft Collar
655 Winding Crank Escutcheon
667 Governor Spring and Weight
668 Screw for Fastening Motor to Board
669 Screw for End Brace
670 Screw for Escutcheon
674 Spring Case Screw
675 Screw for Governor Spring
677 Drive Gear and Spring Hub



Dayton Motor No. 31

Recommended for Phonographs of Highest Grade



Capacity. Plays seven average 10-inch records, or five 12-inch records; over 1,500 revolutions of the turntable to one winding.

Frame. Close grained gray iron casting, rigid, and strong. Finished in silver bronze.

Springs. Extra strong, perfectly tempered, triple, vertical, floating; encased in four-inch barrel, removable by one turn of end plate screw.

Transmission. Noiseless spiral gears especially designed for these motors, cut on latest improved hobbing machines.

Governor Drive. Worm gear, accurately ground and polished.

Double Shoe Brake. As shown in illustration. Especially designed for, and used exclusively on Dayton Motors. Consists of a double shoe acting directly on face of governor plate.

Turntable Spindle. High quality steel, specially tempered shaft, running in self-oiling bearings. Fitted to take either 10-inch or 12-inch turntable.

Turntable Brake. Works on inside of turntable rim, hiding all parts of brake except finger lever.

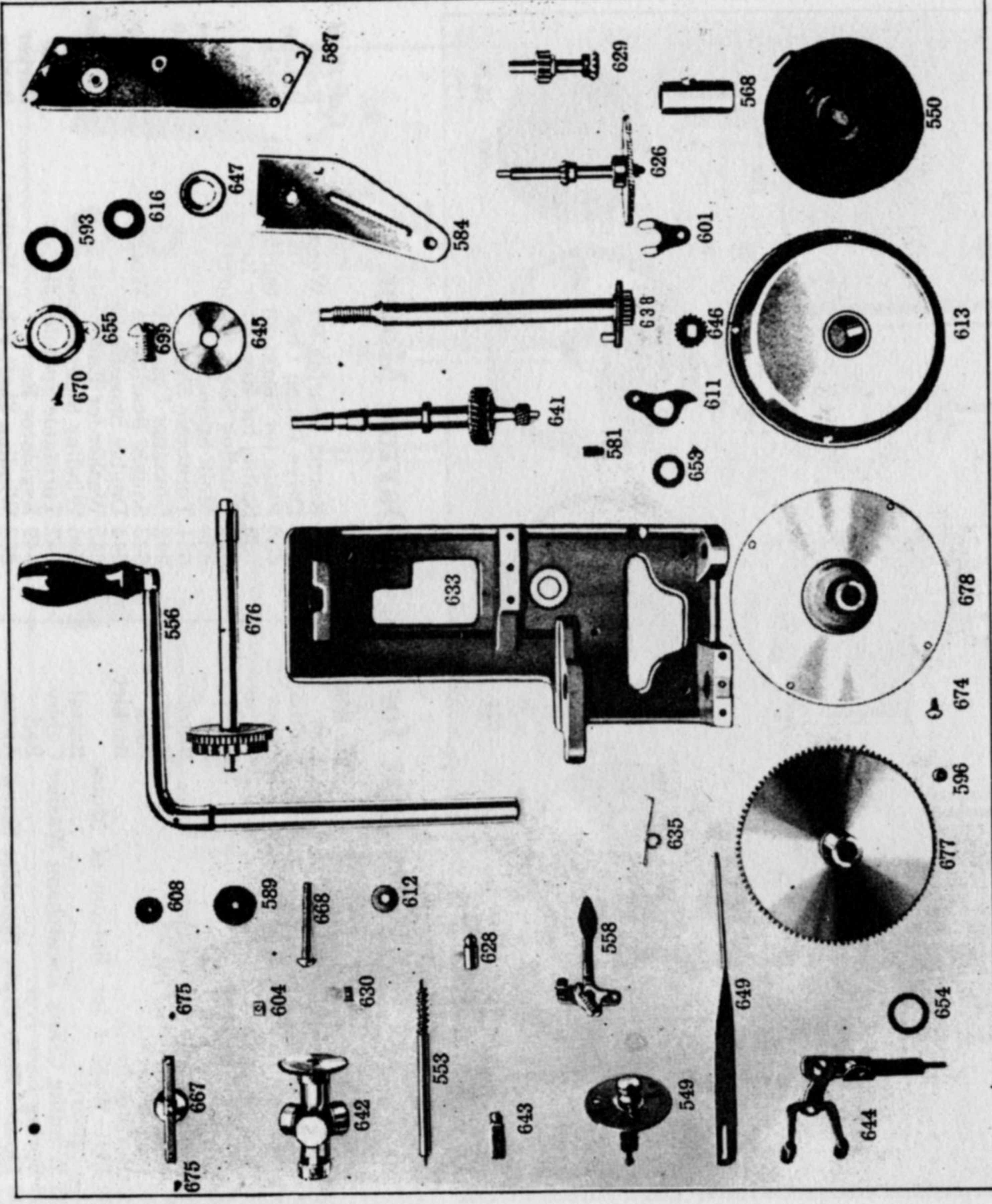
Speed Regulator. Knurled knob, adjustable, with graduated dial. Very convenient and accurate. Operating levers set straight with motor frame—not at an angle.

Motor Shipped Complete with 12-inch nickel-plated and felt covered turntable, winding crank, escutcheon, and all washers, wood and machine screws necessary to attach motor and motor parts to cabinet.

Net Weight, 11 1/4 lbs. When ordering No. 31 Motors by telegraph use Code Word—Monk.



Parts for No. 31 Motor



Parts List for No. 31 Dayton Motor

Code Word	Code Word
549 Speed Indicator	628 Round Worm Bearing
550 Main Spring	629 Drive Gear Pinion Line
553 Worm Spindle	630 Plate for Governor Spring and Weight
556 Winding Crank	635 Spring for Regulator Rod
558 Turntable Brake	641 Motor Turntable Spindle
568 Independent Spring Hub	642 Governor Complete
576 Main Spring Shaft	643 Square Worm Bearing
581 Pawl Shoulder Pin	644 Double Shoe Brake
584 Motor End Brack	645 End Brace Washer
587 Motor Bottom Plate	646 Winding Shaft Pinion
589 Felt Washer for Bottom of Motor Board	647 Turntable Spindle Oil Cap
593 Winding Crank Escutcheon Washer	649 Regulator Rod
596 Spring Case Nut	653 Winding Shaft Fibre Washer
599 Double Shoe Brake Shoulder Screw	654 Main Spring Shaft Collar
601 Pawl Spring on Winding Shaft	655 Winding Crank Escutcheon
604 Washer for Governor	663 Motor Frame
608 Felt Washer for Motor Board	667 Governor Spring and Weight
611 Winding Shaft Pawl	668 Screw for Fastening Motor to Board
612 Steel Washer for Motor Board	670 Screw for Winding Crank Escutcheon
616 Spring Case	674 Spring Case Screw
626 Felt Oil Ring	675 Screw for Governor Spring
626 Intermediate Gear Line	677 Drive Gear and Hub
	678 Third Spring Hub and Plate
	699 Screw for End Brace



Code Words

For use in telegrams to the Thomas Manufacturing Co.

Quotations:

Quot.....
Quota.....
Quoit.....
Quoin.....
Telegraph or Telephone price and delivery F.O.B. Dayton on.....
Mail price and delivery F.O.B. Dayton on.....
Telegraph or Telephone quotation on our annual Requirements items and shipments as follows.....
Mail quotation on our Annual Requirements, items and shipments as follows.....

Orders and Inquiries:

Ohm.....
Ohmic.....
Obus.....
Opal.....
Opus.....
When and how did you ship our order of.....
When will you ship our order of.....
Trace by wire our order of.....
Hold until you receive further instructions our order of.....
Export Documents on our order of..... forward to.....

Shipments, To us:

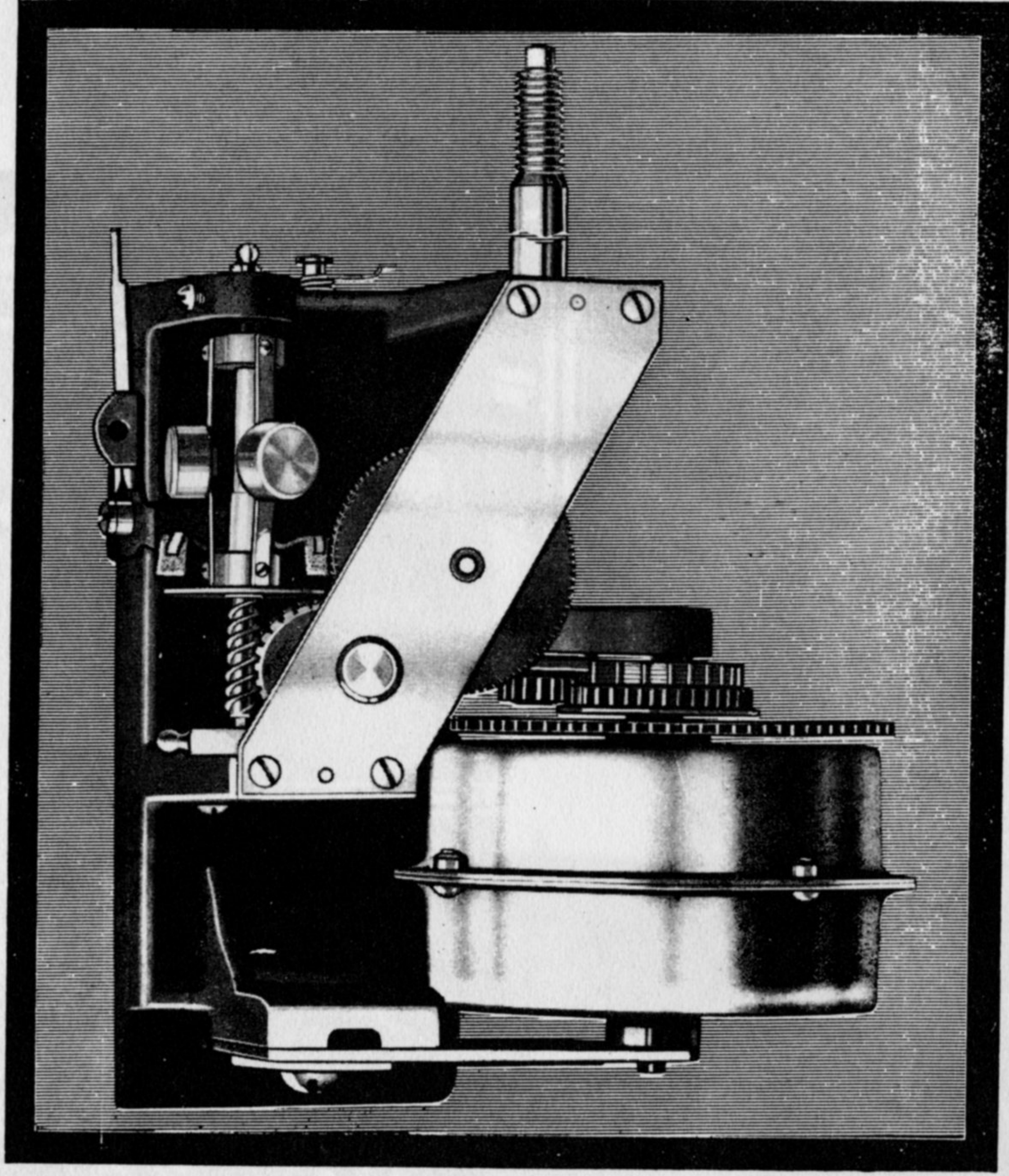
On Open Account
Sander.....
Sinter.....
Sunder.....
Ship us by Express.....
Ship us by Parcel Post.....
Ship us by Freight..... Ry. to deliver.....
Collect on Delivery (C.O.D.).
Sue.....
Ship us by Express C.O.D.....
Susy.....
Ship us by Parcel Post C.O.D.....
Supe.....
Ship us by Freight D.B.L through..... Bank.....

Shipments, To other parties:

On Open Account
Sub.....
Subtil.....
Subtend.....
Ship by Express to..... for our account.....
Ship by Parcel Post to..... for our account.....
Ship by Freight to..... for our account.....
Collect on Delivery (C.O.D.) as from us.
Sad.....
Ship by Express C.O.D. to..... for our account.....
Sadden.....
Ship by Parcel Post C.O.D. to..... for our account.....
Saddest.....
Ship by Freight to..... D.B.L through..... Bank, notify.....



Bottom View of No. 11 Dayton Motor



Hearts—and Motors

Even as the Sound Box is the “voice box” and the Tone Arm is the “throat”—the Motor is the “heart” of a phonograph; and no one—or no pair—of these three essentials can produce the combination result which in humans is called a “voice.”

The “voice box” must be right; the “throat” must be clear—and the “heart” must operate steadily—noiselessly—continuously.

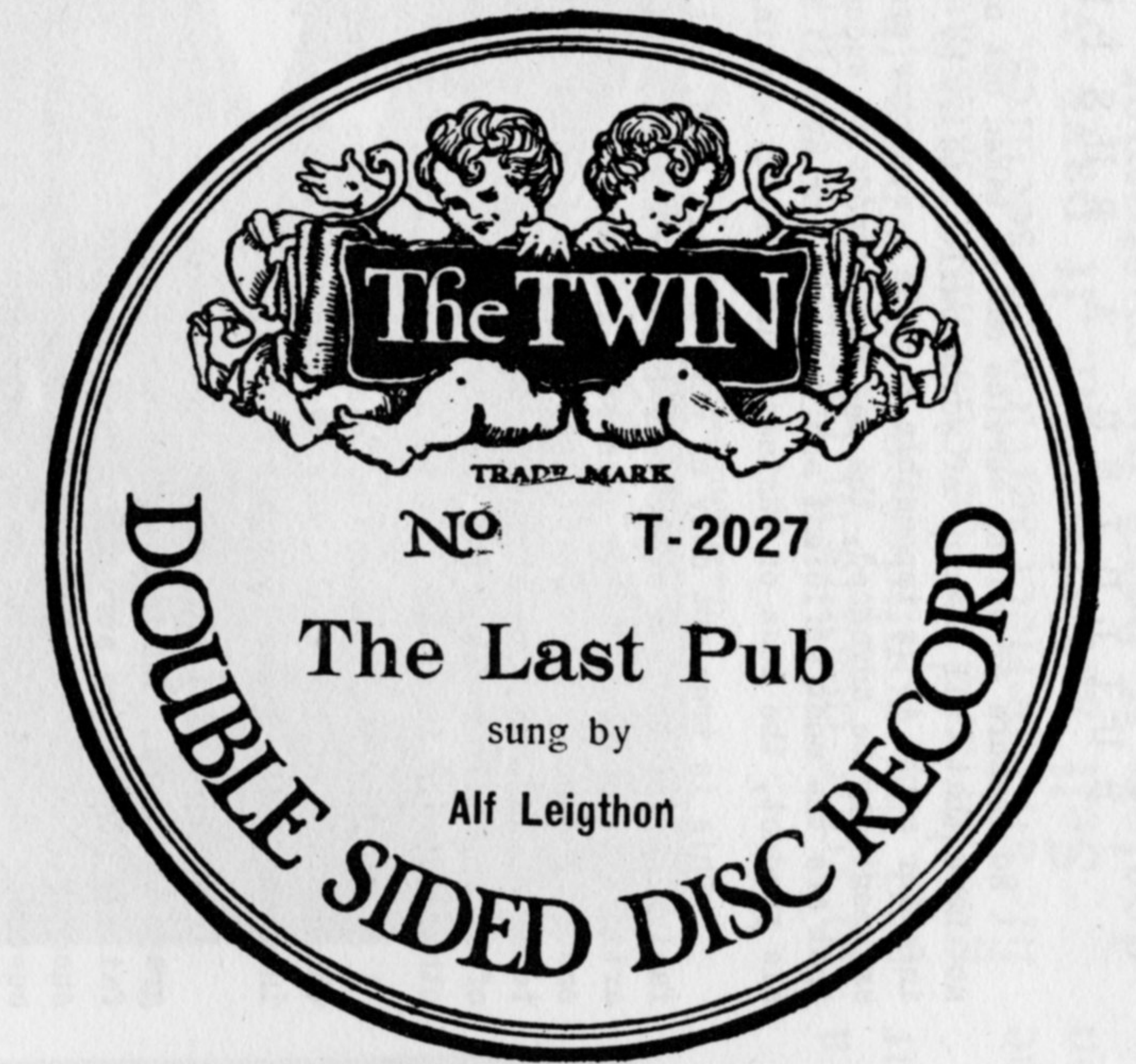
Why use even *one* poor element?



1. Machine Room 2. Assembly Room 3. Automatic Screw Mach. Dept.

4. Office 5. Giant Punch Press Making Turntables
Center—Factory Buildings

6. Plating Department 7. Experimental Room 8. Machine Room





Accessories

Prices on items listed below quoted on request.



Turntables—Dayton Turntables—illustrated above—are manufactured in our own factory and are guaranteed perfect in material, workmanship and balance.

Sizes—No. 5—10-inch diameter... Code Word, Pax
" No. 6—12-inch diameter... Code Word, Peace

Finish—Standard is high grade nickle-plate; Gold-plated at an extra charge.

Covers—Standard is fine quality green felt. Very beautiful silk plush covers furnished on special order.

Sound Boxes—Tone Arms—Prices on these separate items or their parts, quoted on request. Code words for Tone Arms only:

No. 1—See page 23..... Code Word, Wax
No. 2—See page 24..... Code Word, Win
No. 3—See page 25..... Code Word, Weld
No. 4—See page 26..... Code Word, Whine
No. 5—See page 27..... Code Word, Whisk

Winding Cranks—Escutcheons—See Parts Lists

Gold-Plating—We are prepared to furnish gold-plating of highest quality, done in our own plating department.

BUILDING A BUSINESS

No measure of worthy service can be taken out of any machine that does not have that full measure of worth built into it by the manufacturer. With inferior parts it is impossible to make a superior product. No matter what argument may be advanced, the man who intends to succeed must select those units that are the most efficient and reliable, or he will face dissatisfaction with his product, the loss of business, and finally - ruin.

This is true not only of work of this kind, but also in any other manufacturing enterprise; every year hundreds commence the manufacture of some article of convenience or necessity and the process of elimination begins at once. Thousands have started to make automobiles in this country, and yet the total number has been steadily reduced until the business is now in the hands of a comparative few. The same is true of sewing machines, and almost any other article in common use that you may name.

Many of the failures happened because men first failed to recognize that the quality of the goods they manufactured was not equal to the quality put into competing lines by other makers.

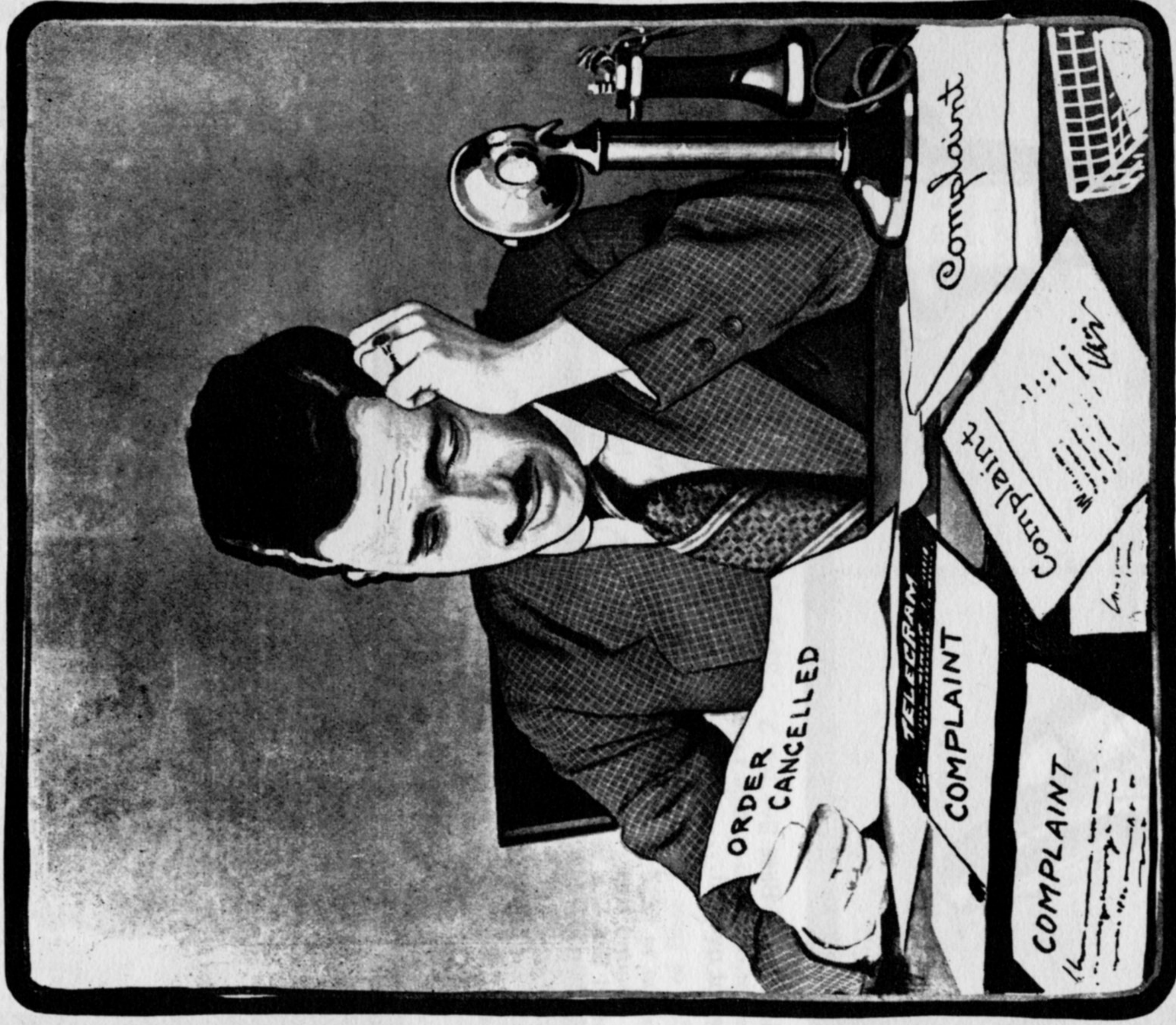
Nowhere will this process of elimination be so rapid than among phonograph builders. Hundreds of manufacturers have sprung up; some have already failed; others are struggling to keep their feet; a few are going forward to success, and those succeeding are invariably those who are giving the customer the best that can be obtained.

You cannot afford to use inferior goods; you must put into your machines motors, tone arms, and sound boxes about which there can be no question.

The cost of repairing, or recalling and replacing one defective unsatisfactory machine that will not "stay sold", will eat up all your margin of profit on the sale of a dozen others - and this loss may be small compared with the sum you will lose through some one of your large buyers becoming irritated by complaints from his customers and suspicious of your product. It is well worth your while to investigate by a personal visit to the factories that are making the equipment being offered to you, and it is likely to prove of more value than any other equal investment of your time and money.

Remember that the customer is not buying merely springs and metal worked into cunning shapes for his purpose; he is trying to buy SERVICE built into these articles; and the transaction does not end with the purchase of the machine you make; it ends with his final satisfaction. Unless he is pleased with the article he has bought - unless he finds that it fulfills the requirements of his service - the article will not stay sold. The purchaser may have to keep it - he may have no other course - but one dissatisfied customer will harm you more than the sales will help.

Therefore, you cannot afford to take any chances. It is because of the recognized excellence of the DAYTON TONE OF QUALITY that we have no hesitancy in saying to



Poor Equipment Brings Worry and Disaster

you that the surest way to build up and continue a prosperous business is to install these articles in your phonographs.

They mean satisfaction: satisfaction to you in the quality of the product you are turning out; satisfaction



Good Equipment Brings Re-orders and Prosperity

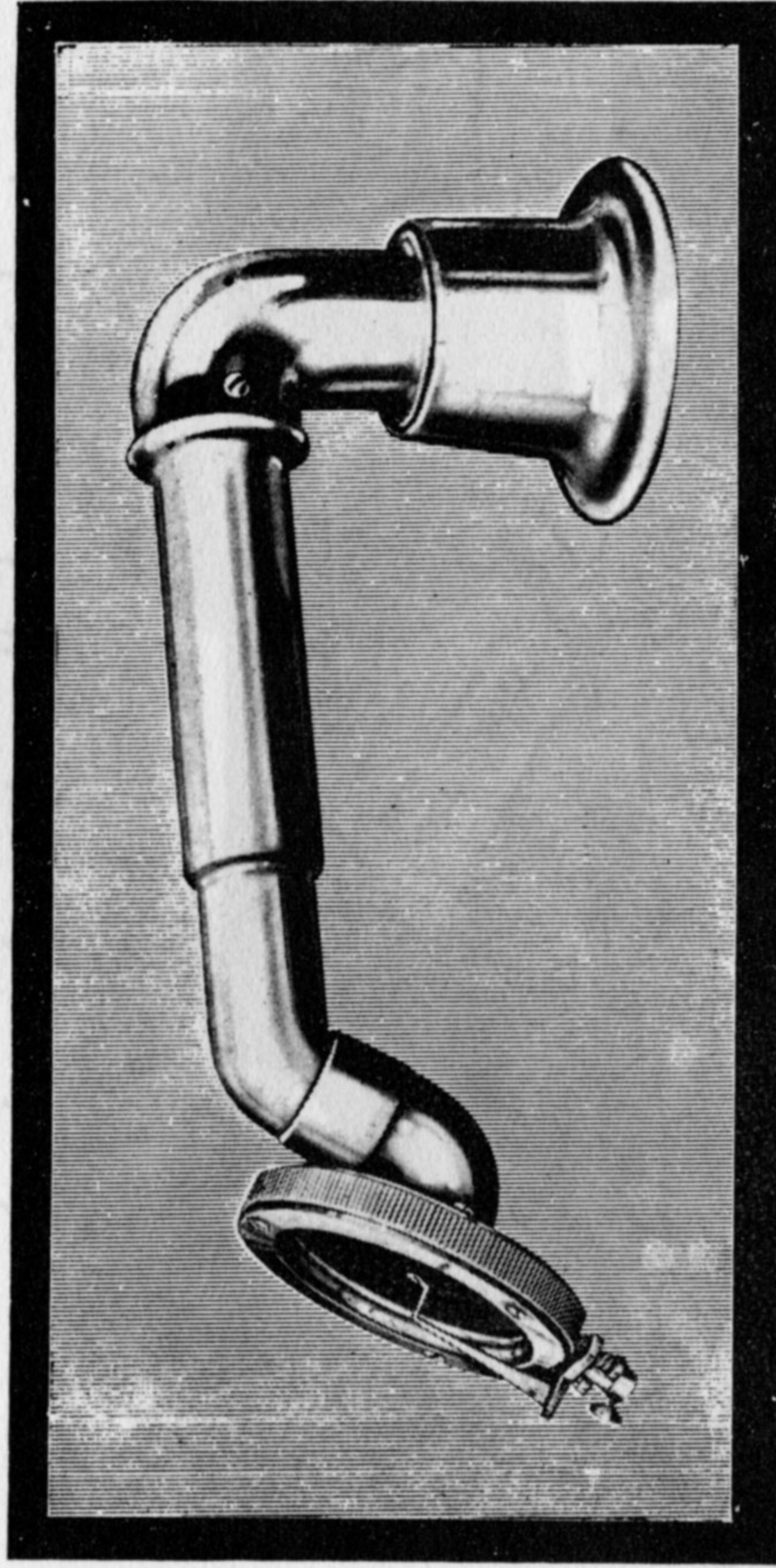
to your dealers in the ease with which they are sold, and the confidence with which they can push these goods; and to the customer satisfaction with the long life and perfect service he secures.

Sell satisfaction: it pays you; it pays the dealer: it pays his customer.



Tone Arm Combination No. 1

No. 1 Tone Arm and No. 1 Sound Box



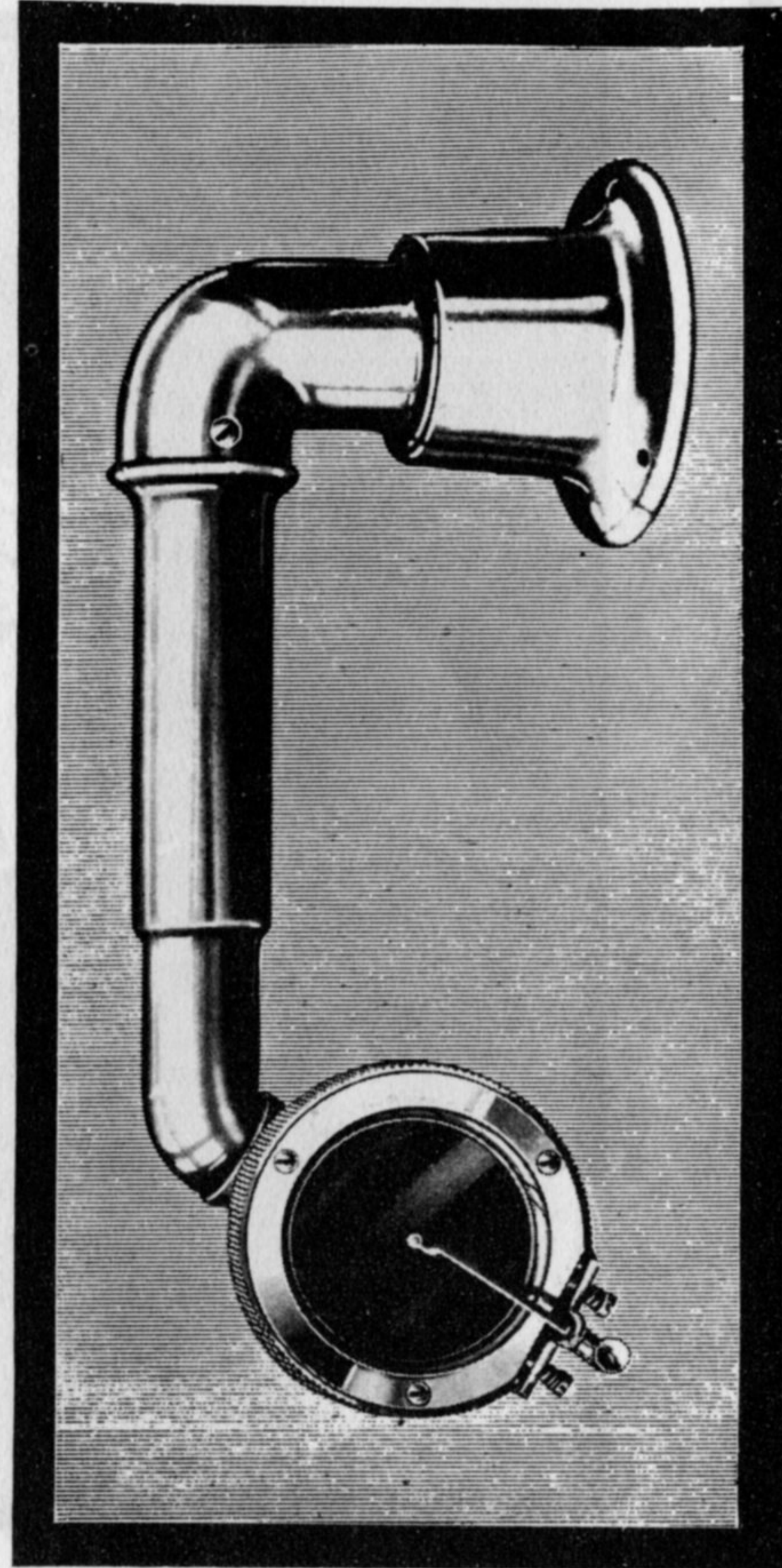
Diameter of Base..... $2\frac{7}{8}$ inches
 Height of Base..... $1\frac{5}{8}$ inches
 Height over all..... $3\frac{7}{8}$ inches

Tone Arm No. 1 with Sound Box No. 1—Code Word—tab
 Tone Arm No. 1 with Sound Box No. 2—Code Word—taboo

Sound Box No. 2, diameter $2\frac{9}{16}$ inches, may be used with Tone Arm No. 1. No. 2 Sound Box is a very high grade article and is ordinarily used on medium and high priced machines. Our low price makes it practical for the less costly machines as well.

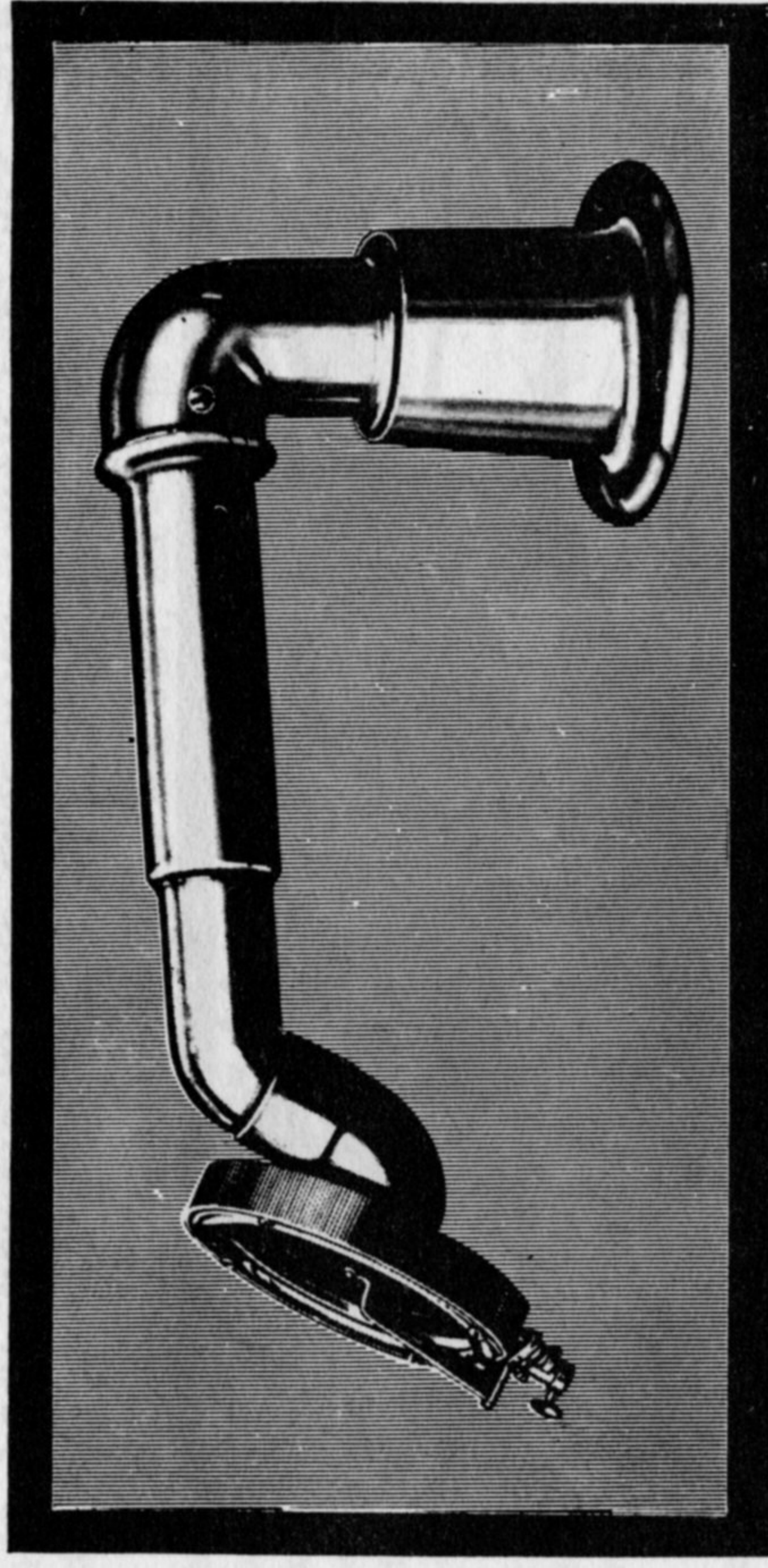
Universal—Tone Arm combination No. 1 is instantly adjustable to play either "hill-and-dale" records (shown above) or "lateral-cut" shown below. No thumbscrews to manipulate.

Finish—Standard finish nickel. Rich gold-plating at an extra charge.



Tone Arm Combination No. 2

No. 2 Tone Arm and No. 2 Sound Box



Diameter of Base..... $2\frac{7}{8}$ inches
 Height of Base..... $2\frac{3}{16}$ inches
 Height over all..... $4\frac{1}{4}$ inches

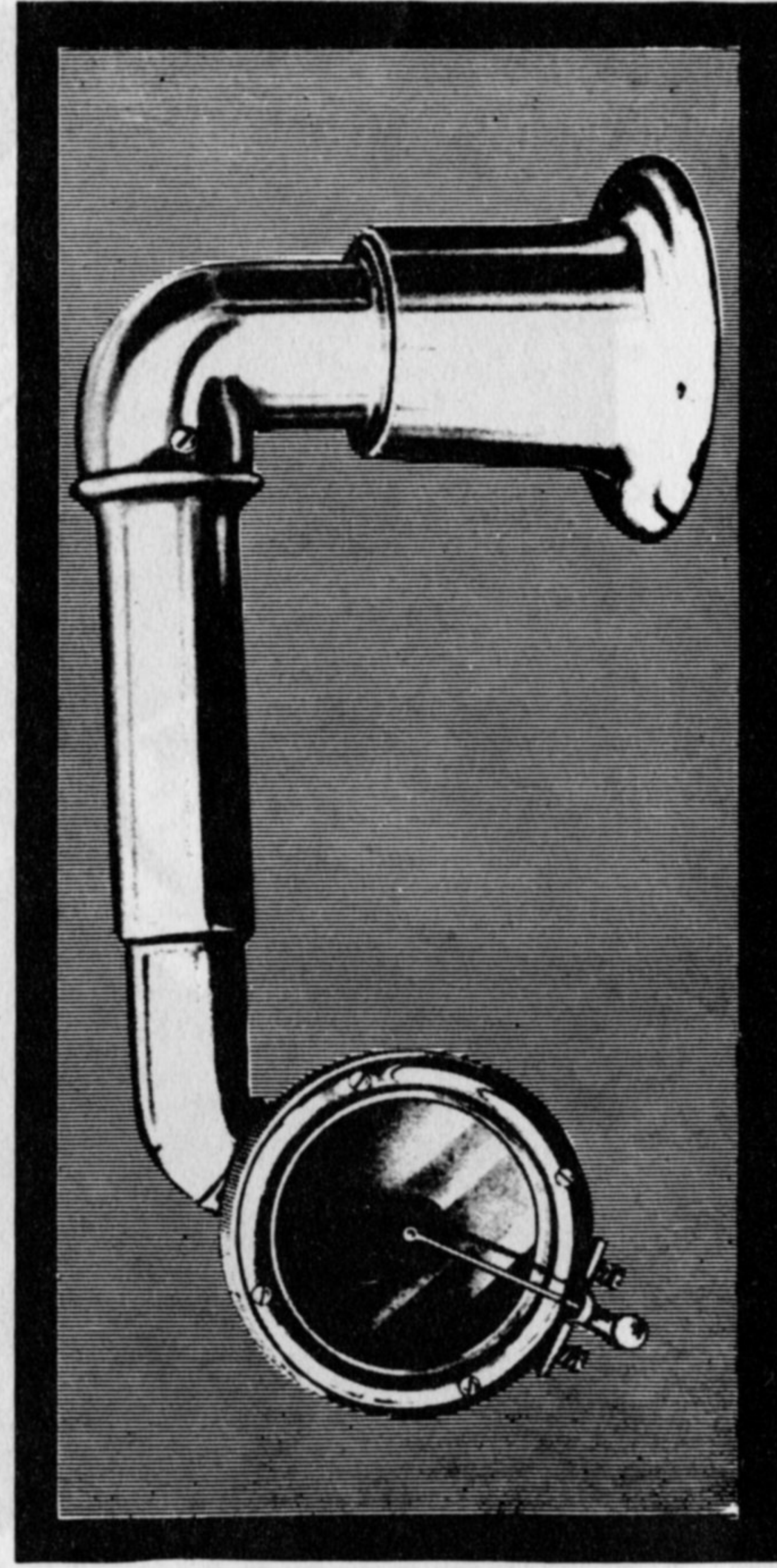
Center of Base to Needle Point..... $8\frac{3}{8}$ inches
 Diameter of Sound Box..... $2\frac{9}{16}$ inches

Tone Arm No. 2 with Sound Box No. 1—Code Word, tack
 Tone Arm No. 2 with Sound Box No. 2—Code Word, tackle

Sound Box No. 1, diameter $2\frac{1}{16}$ inches, may be used with this Tone Arm. Suitable for medium and low priced machines.

Universal—Tone Arm combination is instantly adjustable to play either "hill-and-dale" records (shown above) or "lateral-cut" shown below. No thumbscrews to manipulate.

Finish—Standard finish, nickel-plate. Rich gold-plating at an extra charge.





Tone Arm Combination No. 5

No. 5 Tone Arm and No. 2 Sound Box



Diameter of Base.....	2 7/8 inches
Height of Base.....	1 5/8 inches
Height over all.....	3 3/4 inches
Center of Base to Needle Point.....	9 inches
Diameter of Sound Box No. 2.....	2 9/16 inches

Tone Arm No. 5 with Sound Box No. 2—Code Word, tad

Universal—Flexible type; Ball bearing; Tone Arm folds back as shown below. This special construction, with angular slot, enables needle to rest in same position on disc of any type of record. The Sound Box turns sidewise, making needle change easy. Will play perfectly all types of "hill-and-dale" or "lateral-cut" records.

Finish—Standard finish, nickel. Rich gold-plating at an extra charge.



Dayton Sound Boxes

"The Larynx of the Phonograph"

To secure satisfactory reproduction of sound the design of the Sound Box must be the work of specialists; must be made practical by experts in experimental development; must be wrought from the very best materials by highly skilled mechanics, with the utmost precision.

The Dayton Sound Box is made of the same composition metal used in Tone Arms, and the diaphragm is of the best grade of Mica, rubber cushioned on both sides.

Special attention is called to the proportions of this box. Much depends on having the right proportion of air space between the diaphragm and top of discs. This has been worked out until we are confident better results can be obtained from the Dayton Sound Box than from any other on the market.

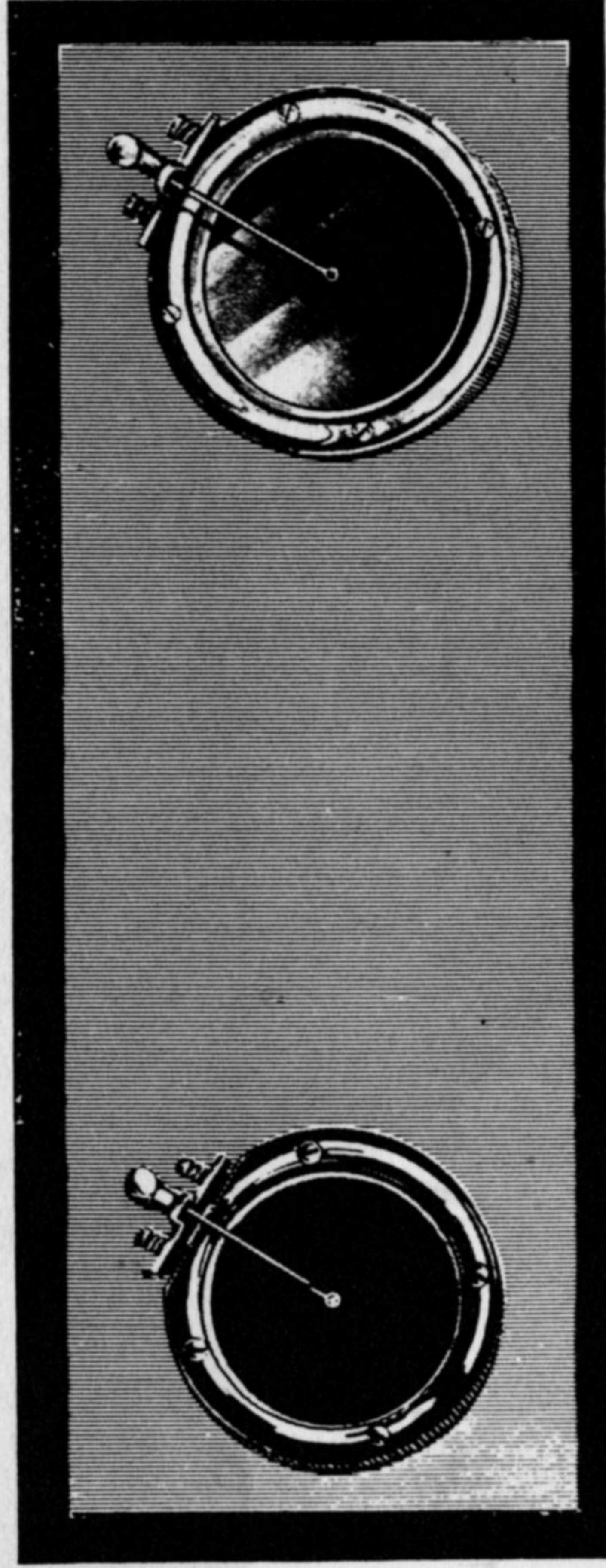
We offer two styles of Sound Boxes:

- No. 1—Plain or milled edge, 2 1/2" in diameter. Mica diaphragm—Code Word, Minor.
- No. 2—Plain or milled edge, 2 9/16" in diameter. Mica diaphragm—Code Word, Major.

Experience has shown that No. 2 produces a larger, cleaner volume of sound, and we recommend this on all instruments.

Clarifier—By a slight but important change in the construction of either No. 1 or No. 2 Sound Box, we secure a very superior quality of tone reproduction, but at some reduction in volume.

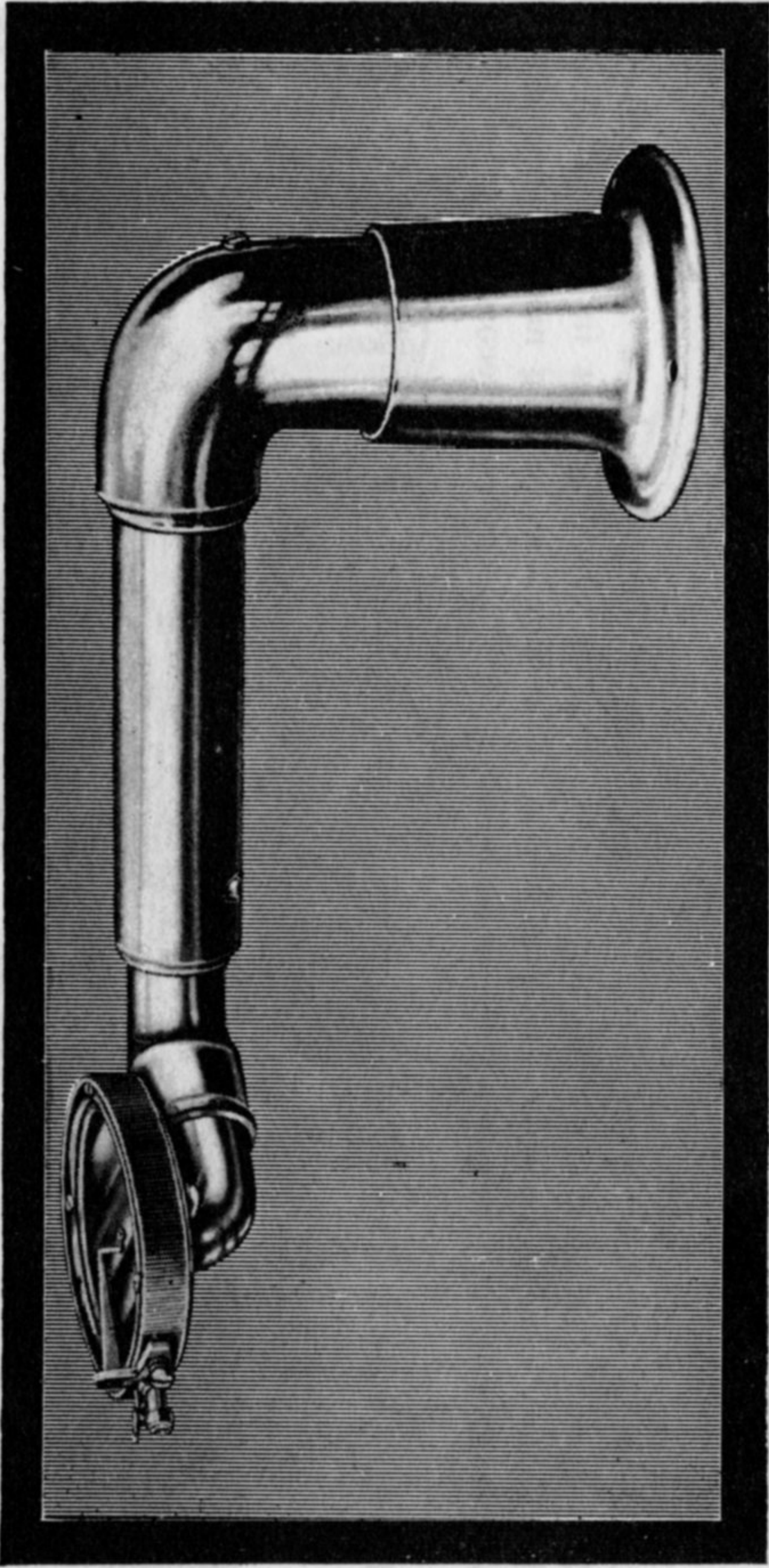
In ordering Sound Boxes or Tone Arm combinations state whether you desire this "Clarifier" attachment or the standard type.





Tone Arm Combination No. 3

No. 3 Tone Arm and No. 2 Sound Box



Diameter of Base of Tone Arm. $2\frac{7}{8}$ inches
Height of Base. $2\frac{3}{16}$ inches
Height over all. $4\frac{1}{4}$ inches

Tone Arm No. 3 with Sound Box No. 1—Code Word, tan
Tone Arm No. 3 with Sound Box No. 2—Code Word, tandem

Suitable for machines priced at \$75 to \$150. Sound Box No. 1, $2\frac{1}{2}$ inches in diameter may be used but we recommend No. 2. Tone Arm No. 3 has spring in base to regulate weight on record.

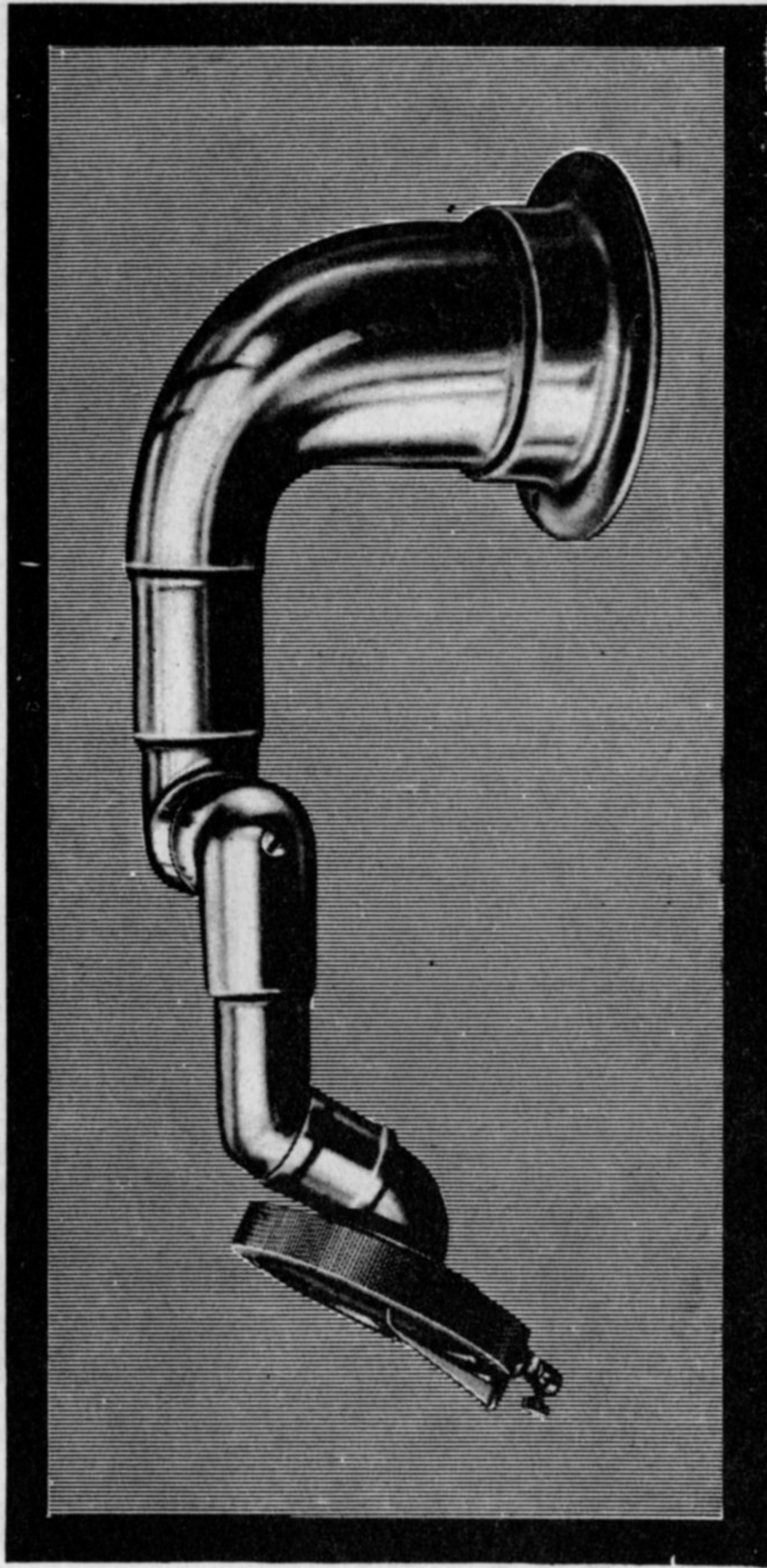
Note.—Special compensating device permits playing properly any type of record.
Finish—Standard finish, nickel. Rich gold-plating at an extra charge.

Center of Base to Needle Point. $8\frac{1}{4}$ inches
Diameter of Sound Box No. 2. $2\frac{9}{16}$ inches



Tone Arm Combination No. 4

No. 4 Tone Arm and No. 2 Sound Box.



Recommended for high priced machines. Our price makes it practical for medium priced machines.

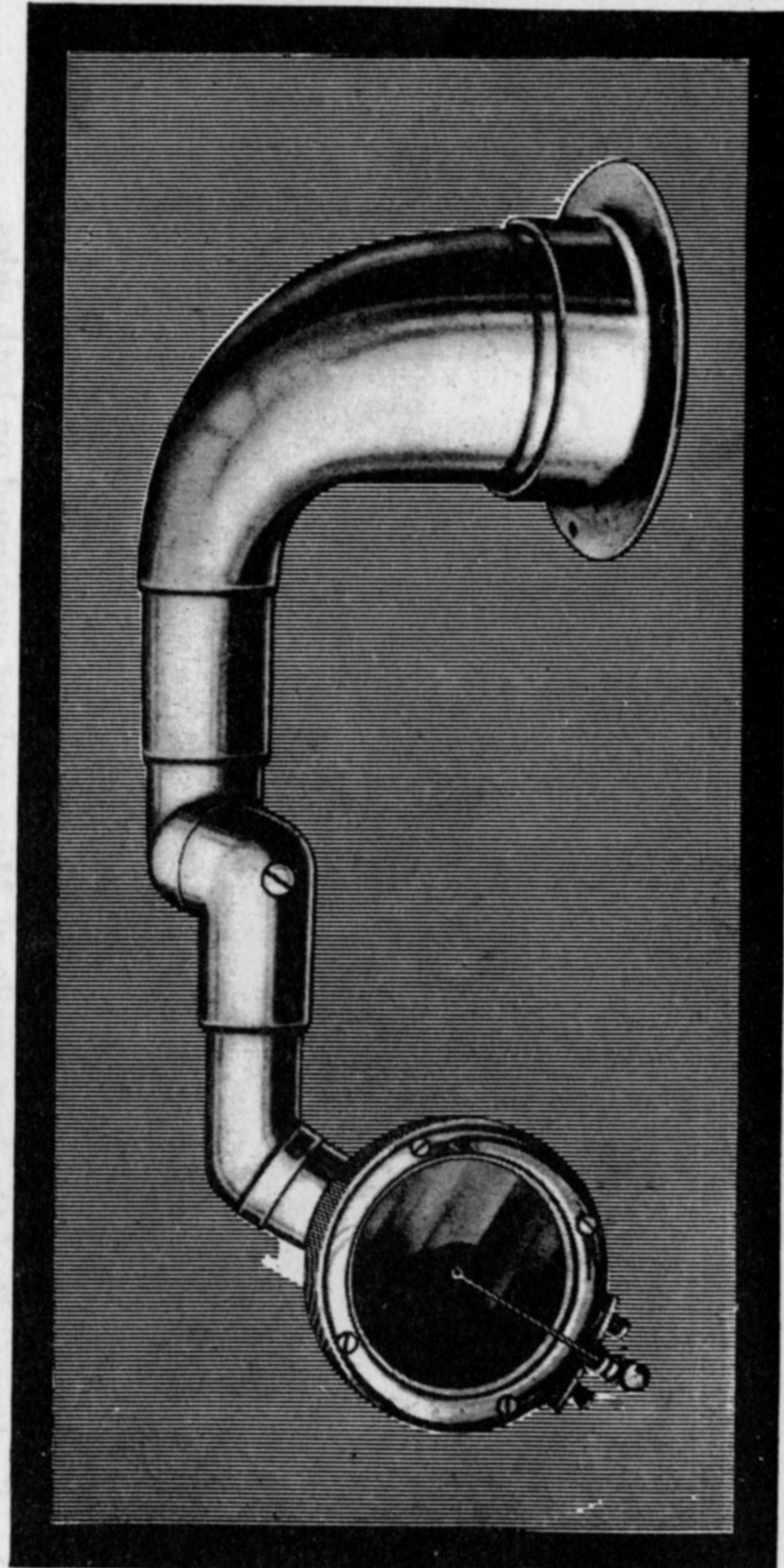
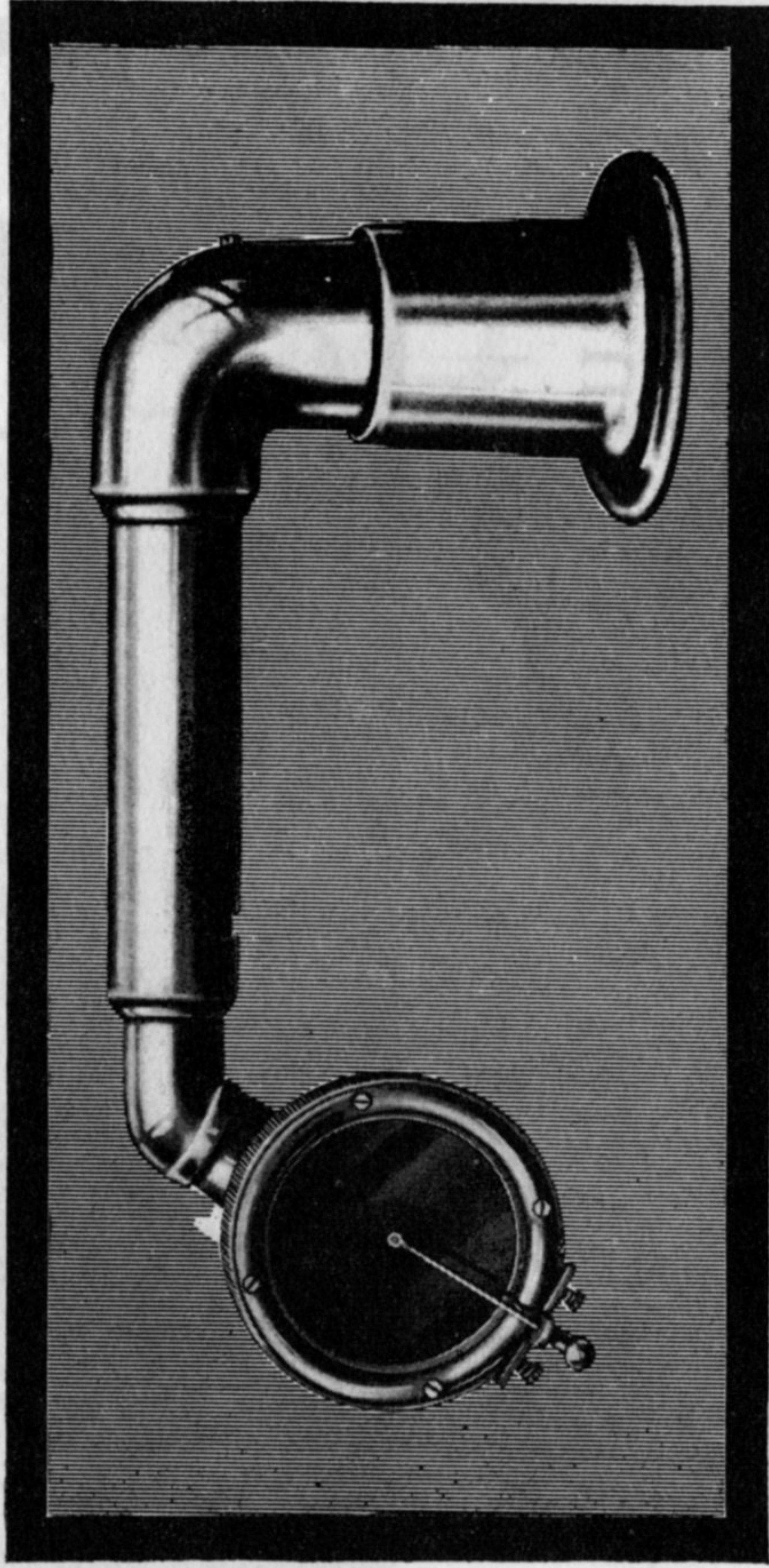
Diameter of Base. $3\frac{1}{2}$ inches
Height of Base. $1\frac{15}{16}$ inches

Height over all. $4\frac{1}{4}$ inches
Center of Base to Needle Point. $9\frac{9}{16}$ inches
Diameter of Sound Box No. 2. $2\frac{9}{16}$ inches

Tone Arm No. 4 with Sound Box No. 1—Code Word, tan
Tone Arm No. 4 with Sound Box No. 2—Code Word, target

Universal—Flexible type; massive appearance; ball bearing. The Sound Box turns sideways, making needle change easy. Angular slot and movability enables needle to rest in same position on the disc of either type of record.

Finish—Standard finish, nickel. Rich gold-plating at an extra charge.





Top left, the Zonophone label, basic design, as used from May, 1911, which in fact was virtually the same as that used for single-sided records, with Twin added.

Top right. Nipper made his brief appearance on the Zonophone label in the early 1920's, but the Gramophone Co. soon thought that such a trade-mark denoting top quality should not be on its cheaper brand of records, so a design like the bottom left was used thenceforward. It must be noted that the design on the label does not date the recording upon it. It may show when that individual copy was pressed in the factory. As superseded labels were often used until stocks were exhausted, it may not even indicate that! Also, some very early recordings can be found with the last label if they lived long enough in the catalogue.

TWIN – ZONOPHONE

Mr. R. Griffiths has asked us a question about Zonophone records and we feel that it would be very advantageous to give a skeleton story of the label even though not detailed to give readers a general picture.

International Zonophone came to Europe in 1901 establishing its headquarters in Berlin under Frederick M. Prescott, an American. The records were initially single-sided, but early in 1903 some double-sided were issued. In May, 1903, the company was bought by the Gramophone & Typewriter Ltd., the actual signing of documents taking place in Paris. Zonophone, under G&T, went on issuing double-sided records in France only, sometimes coupling its own material with those of the former owners of the label.

Frederick Prescott, now the owner of the "Odeon label" in 1904 began issuing double-sided records, and claimed that the patent to do so was his and not that of the G&T Ltd.

But back to Britain. In early 1904, a very bright young American named Louis Sterling who had joined G&T in 1902, was put in charge of organising Zonophone in Britain, which he did most successfully, commencing the 40,000 + series of numbers. But he left to form a company to make "Sterling" cylinders. But Zonophone continued to be single-sided records in Britain, with green labels.

On 15th. August, 1908, the first T W I N records were put on the market by the Twin Record Company of Christopher Street, London, with Mr. William Manson as General Manager. But it was really a case of records in disguise. With hindsight we know that "Twin" was really a subsidiary of G & T Ltd, and used its matrices, either material formerly on single-sided G&T-Zonophone, or recorded specially as a part of the G&T recording series. Explaining why "Twin" was used involves too much detailed company history for our purposes now. (continued overleaf)

Twin Double Sided Disc records continued nicely until May, 1911, when they reverted to "Zonophone", but with the twins added to the label design. About five hundred were issued, from number 1 as Twin. There were not precisely

500, for there were gaps below 500, and some were issued with numbers in advance of 500. The Zonophone label met its demise in 1932, after the formation of E. M. I. Ltd., when the label was merged with Columbia's Regal to form Regal-Zonophone.

The first Twin labels were pale buff in colour with dark brown lettering. They had a separate number for each side. After an extremely short while (involving but few of the early numbers), the labels became a slightly darker buff & bore 'serial numbers', that we laymen refer to now as 'catalogue numbers'. It is possible to find all of the 'original' Twin issues on the Zonophone label with the same catalogue numbers. See p.1415.E.B

ARETINO and BUSY BEE

On page 1085 of Talking Machine Review No.48, Timothy Fabrizio wrote about the Aretino and Busy companies of Chicago.

I thought you might be interested in a few additional details concerning the discs records produced by them.

Both manufactured 10-inch records. As the photographs on page 1392 show, their centre spindle holes set them very much apart from each other. The Aretino disc used a three inch centre hole and, while the Busy Bee had a standard centre spindle hole, it sported an additional rectangular opening one inch below the record centre. This was one inch wide by 7/16 inch.

The Aretino records were all double sided while I have only seen the Busy Bee existing as a single sided record. Furthermore, the Aretinos had extremely good surfaces and were apparently manufactured from quite a higher grade of shellac-filler combination than the Busy Bee sides, which were coarser and contained blemishes. All of the Aretino sides in my possession were pressed by Columbia from their masters - complete to the outer and inner raised protective groove in use at that time.

Busy Bee did not have this protective groove and as far as I can tell used a different mastering system which I have been unable to track down as yet. One further note is that Aretino gives artist credit, even when it is an instrumental solo, whereas Busy Bee appears to not give any credits or other pertinent details.

Perhaps some readers can add other details to the topic.

Sincerely,
Bert Gould.

Dear Mr. Bayly,

In the June - August, 1978, issue of the 'Talking Machine Review' you published, on pages 1338/9, you published two pictures of a Neophone gramophone which you state was sold by Sotheby's of Belgravia. In the interests of accuracy, I beg to inform you that this machine was sold by myself, and only lent to Sotheby's so that it could be photographed for their future reference.

Yours faithfully,

Michael Bennet-Levy

Edinburgh

CARL ROSA OPERA

Dear Ernie,

Re. recordings made by the Carl Rosa Opera Co. in the early 1930's. They appear either on the Imperial or Crystalate labels and are all conducted by Arthur Hammond.

They were issued with a slip of paper showing casts. I have details of only one and would like to know the casts of the others.

Z 116 Rigoletto = Baker, Stocker, John, Clifford.

Others in the series I possess are:-

Z 113 Faust

Z 115 Lohengrin

Z 119 Tales of Hoffman

Z 130 Flying Dutchman

There could well be others, so I would value any further information in addition to the details of the cast of the four records. They are all 12-inch and are selections from the operas involved. The 'star' of the five records is an excellent tenor who sings 'Lohengrin', he sounds to my ears like TITTERTON but a Sheffield colleague insists that it is William Boland.

Perhaps someone could possibly clear up this minor mystery and finally give the 'Lohengrin' tenor acknowledgment he deserves.

Best wishes,
Clifford Williams

18. Penhydd Street, Pontrhydyfen, Port Talbot, Glam SA12 9SB
phone (063 987) - 392

RECORD WEAR

This topic has resulted in more correspondence than any other item in our pages, no doubt because it is so "personal".

From BARRY A. WILLIAMSON

The various remarks in the April TMR on the use of steel needles on discs is guaranteed to interest me because I still find excitement in acoustically reproduced sound after decades of cranking. However exciting this remarkably simple system of sound reproduction may be I have with some reluctance persuaded myself of the simple truth that if you want quality reproduction of sound from old lateral-cut discs you should undoubtedly use proper styli, modern cartridges (I am not always convinced of the virtues of the most exotic types), equalisation with a good amplifier and speaker. I do not have to convince myself of the extent of the damage done to a record by a steel needle, a quick inspection of some discs I bought new over thirty years ago tell their own sad story.

Of course it must be added that the quality of the discs on sale in the 1940's left much to be desired and I well remember buying a copy of 'Some of these days' by Louis Armstrong with the Carroll Dickerson Orchestra and watching it deteriorate completely in just four playings with steel needles. John Bourne was indeed lucky to find a record which could withstand a hundred such playings without visible sign.

It is too easy to compare the function of modern semi-permanent sapphire or diamond styli with that of the superseded steel needle but in so doing one must not overlook the simple fact that the steel needle (or thorns as an alternative) was the only practical system for over half a century because of the rigidity of the transmission system. The modern stylus became practical only when flexible or compliant systems were introduced as a result of the modern lightweight pickup. The most basic difference between the two is that while all systems will produce wear, the rigid system will also produce damage and in fact most records we refer to as 'worn out' are actually badly damaged.

Ideally the compliant system will allow the stylus to trace the sinuities of the groove, the rigid system can never do this by its very nature. (If you have seen the travelling exhibition of the Science Museum on a century of

recording, I am sure that you were impressed with the excellent model demonstrating a stylus tracking the soundwaves in the groove of a record; causing one to realise how difficult it is for even a compliant system.) The gramophone had to have a rigid system to support the heavy soundbox in its vertical position because if the system had been compliant it would sag immediately to one end of its compliant range producing sound distortion and damage. Thus the susceptibility of the lateral cut disc to damage when played acoustically is inherent in the system which can only be mitigated by the use of styli of such soft material as thorns, bamboo - which require a measure of self discipline by the listener or by counterbalancing the tracking weight, but this last method must produce a loss of sound quality if the tracking weight was accurately determined in the first place.

The function of the steel needle was to fit the shape of the groove and even in 'middle age' I can still see clearly with unaided eyesight that there are dozens, scores, maybe hundreds of different groove shapes and just how the function was fulfilled is a matter of remarkable simplicity. The steel needle is softer, from the wear aspect, than the record material and the first few feet of blank groove ground the point of the needle to the shape of the groove causing great damage to the start of the record and minimising damage over the later stages. Damage near the end of the record increased usually as a result of tracking error, the compacting of the groove sinuosities and the general wear on the needle and clearly the order of these causes varied from gramophone to gramophone.

Pre-electric records had grooves which were not fiercely modulated and the damage of playing such records acoustically is in consequence less. The introduction of electrical recording enabled the record company to record louder by increasing the amplitude and thereby minimising relative noise and produced a much more complex groove. The effect on the sound recording quality was startling and so was the effect on the record material because the steel needle simply knocked the corners off the bends in the groove, destroying the record in double quick time. The answer was to harden the record material by the addition of abrasive materials to ensure the needle suffered more than the record. One of the effects of this is that discs produced in the late 1920's are often much more 'crackly' when played electrically than their earlier counterparts, indeed one can almost hear each piece of abrasive hitting the modern stylus.

The hardened record material had the effect of cutting off small pieces of steel and depositing them in the wall of the groove, making the record more damaging to the stylus used and almost impossible to use ever again with thorn or bamboo. If you doubt that steel is deposited on the surface of a record let me suggest that you play a record over a number of times with one of those dreadful bronze needles and watch the record change colour until it almost looks bronze-plated.

Clearly records of different periods respond variously to the damaging effects of steel needles but it is true to say that records of different manufacture also vary greatly due no doubt to variations in materials used in manufacture. I strongly suspect that materials used also varied considerably with availability and price fluctuation, so no clearly simple pattern can be worked out.

I am delighted to read of enthusiasts who enjoy, and indeed thrill at the sound of an acoustically played disc, but I hope that in the interests of posterity they will exercise

their pleasure with some care. In modern parlance, the "78 rpm" disc is a finite resource, if not an endangered species.

Barry A. Williamson

Liverpool

From JOHN GOSLIN

Could I add my comments to Mr. Bourne's letter? (TMR 51) I agree in principal with his thesis, that the spectre of record wear with a steel needle is somewhat insubstantial. When I was a lad, my parents had a very cheap "cabinet" gramophone, (largely plywood and acquired with cigarette coupons!) and a few records which I played and replayed, often with the same needle. A few of these survived until recent times, and are in my collection, notably George Formby, Decca, and two on Columbia by Ray Starita, and the Four Bright Sparks. Despite abuse, all play reasonably well on my electric Dynatron.

However, I have noticed visible wear occurring: once when I misguidedly purchased a special needle for 78 rpm discs fitted with a sapphire tip and tried it on my acoustic gramophone. The record "greyed" quite visibly; and I tried counterbalancing the head, but had to do so to the point where the head was "skipping" and not reproducing properly. Exit the special needle! But then the same thing happened on the electrical player, to a lesser extent, after I had increased the playing pressure somewhat in an effort to evacuate some muck from the grooves. This, of course, was again caused by a sapphire stylus.

Mention somewhere in an earlier issue about the first few grooves tending to wear because they shape the needle; combined with one of the few useful tips from the "Songster" record covers, which coincidentally are mentioned in the same issue (51), may help us to appreciate the answer. The "tip" suggests that before you may play any record, you put the needle in the last couple of run-off grooves in order to "shape" it.

One may infer from all this that a sapphire under wrong pressure will quickly wear a "78", being harder than shellac; whereas it seems that usually it is the record which wears the softer needle (preferably plus some judicious counter-balance).

If one adds to this the precaution of lightly oiling the record with a rag (after much trial-and-error, I have settled on 3-in-1 graphited oil as being excellent) there seems no reason why the occasional acoustic playing should hurt one's records unduly. I would differ from Mr. Bourne only in saying that one of the older monophonic record players with a fairly sturdy and comparatively heavy pickup sounds very good indeed and with good treble/bass tone controls gets a great deal "out of the grooves".

John Goslin

Bournemouth

From ELIOT B. LEVIN

Re-creation with added orchestra was not limited to H M V (ref Mr. Hanna's interesting article in issue No. 51.)

Two sides by Richard Tauber from Die Tote Stadt were so issued by Parlophone on R20258 in May, 1933. (Incidentally these were further used on an early 45 rpm record). Were others too?

While writing: Might one caution, very strongly caution, readers against using steel needles & acoustic gramophones? Mr. Bourne's findings are, frankly, quite contrary to those of the majority of collectors. Grey, blasting grooves result from steel needles in heavy uncompliant sound boxes or electric pickups. Some may wear less than others but all will wear.

Everyone has the right so to treat his records but I

suggest that every packet of steel needles should carry a government 'health warning'. In any case with a modern magnetic cartridge with a suitably sized stylus and proper equalising system, vastly better, incredibly better, sound results.

I now appeal for any information on the following pianists - Sigrid Grundels, Herman Wasserman (on Dominion as Polish pianist), Anatole Kitain (Columbia), Kanel Hanna on Italian HMV c. 1946 labelled "Polish Contingent of the 2nd Corps". Who was the Accompanist for Muriel Brunskill (Columbia 9088 Erlkönig /Enchantress)? Sincerely,

E.B. Levin, 110 Derwent Avenue, East Barnet, Herts EN4 8LZ
Editor's comment = I think that the pros and cons have had opportunity to debate needle damage. It seems to me that it was a "hit or miss" system using a steel needle if it was necessary to firstly grind the needle to shape in the outer part of the groove. To me, this was admitted by the record companies themselves, when on the appearance of the early L.P. records we were told that we now had a precision - product requiring playing carefully with a proper stylus.

CARUSO RE-CREATION RECORDS

From J O H N H A N N A

Thank you for the excellent job in printing my article on the Caruso recreations in T M R 51. Permit me to correct a few typographical errors.

"The Lost Chord" in its acoustic version is DB133 (not DB 113, as on page 1297). Also the catalogue number of the computerised LP is CRM1-1749. Finally, the matrix number of the acoustic "Sultanto a tte" is B 22515-5.

Since submitting the article I have acquired two more recreations, viz - (yielding further matrix information) -

DB 1979: Caro Nome 2B 5033-1

DB 3903: Una furtiva lagrima - 2EA 8402-1

Parmi veder le lagrime 2EA 8403-1

Thank you for supplying the Tetrizzini matrix numbers, which I did not have. Technically they should both carry "C" prefixes and not "A" prefixes. For some reason, Victor recordings appearing on H M V labels lost the Victor prefix and gained the letter "A" instead. (Probably to avoid confusion with the H M V matrices.) (Did it in that case just signify "American"? = Editor)

My friend has an English pressing of the computerised Caruso with the catalogue number RL 11749. I admire the quality achieved by the computer processing, but I could wish to throttle the person whose idea it was to de-emphasise the treble, presumably to reduce surface noise. As a result, the voice sounds "woolly" when played with tone controls in "flat" position. To make the voice sound better I turn the treble full up, but it means that I must endure some surface noise from the vinyl LP and also hiss from the master tape.

Thank you for your comments on the effects of War upon record production. Fortunately everything I know about War is only secondhand, having been born in 1956.

(continued from foot of following column)

King George has been graciously pleased to accept copies of the records bearing his speech, and has also approved the suggestion that the metal matrices be preserved in the British Museum. (Editor's comment = From the accompanying picture, one sees that the records of the speech were presented to King George in a beautifully tooled morocco leather album suitably inscribed.)

A REMARKABLE RECORD

Relating to Peter Dyson's article in our previous issue, he received from Raymond Glaspole some photostat copies of pages of The Gramophone Company's house magazine "The Voice" from which we select for you the following:-

"A REMARKABLE RECORDING ACHIEVEMENT"

April 23rd, 1924, will remain a great day in the annals of the British Empire. With splendid pageantry befitting such a great occasion, His Majesty King George V declared open the great Exhibition (at Wembley) that had taken months to prepare, at a cost of several million pounds.

Owing to limited space we will confine ourselves to the incident which made history for "His Master's Voice".

A triumph had been registered for science during the morning by the successful broadcasting of the King's Speech, and a further triumph was registered during the evening when great numbers of people heard the speech which was again broadcast by means of a "His Master's Voice" record.

FIGHTING AGAINST TIME

Some secrets of H. G. Wells "Time Machine" seem to have been shared by the members of our staff at Hayes, who succeeded in rushing through the delivery of the record of the King's Speech at Wembley in under six hours, as against the normal time allowed for the making of a commercial record of about 36 hours.

The feat was, in its way, as remarkable as the actual taking of the record from the wireless broadcast. It was an adventure, undertaken in circumstances that made it as romantic as any scientific creation of fiction.

MODERN MAGIC

To those who heard both the original speech transmitted by wireless in the morning and the repetition in the evening by wireless and the "His Master's Voice" record, there must have seemed more than a touch of magic about the whole business.

The technical difficulties were tremendous. Some were known, but the majority were impromptu. The high power wireless receiving set, from which the speech was recorded, amplified all the atmospherics over a large area, and the troubles of the recorders were not lightened by the proximity of a large transmitting station which sent out morse signals up to the time of the actual speeches. This alone made anything in the nature of a reliable test almost impossible, for the powerful signals almost obliterated the music of the band in the Stadium.

THE KING HEARS HIS OWN VOICE

By the use of judgement and experience, these difficulties were overcome, and a really good record was obtained. His Majesty was informed of what was going forward, and graciously gave permission for the record to be broadcast for the benefit of the very large number of his subjects unable to hear the morning transmission, and His Majesty was an interested auditor of his own utterance.

Our congratulations and thanks are due to the British Broadcasting Company for their assistance and the facilities placed at our disposal, and to Captain P. P. Eckersley, the Chief Engineer of the B B C for the lucid explanation of the difficulties attending the making of "this historic record" which he gave before its broadcast.

By fortunate chance, the speech was just sufficient in length to fill two 12-inch records. So exactly that it might have been the result of carefully timed rehearsals.

(continued at the foot of previous column)

accept the job with him! Little did I realise that in the end the dates for both bands would be the same. I lived in a state of apprehension for those three weeks.

It taught me one thing - never to take on more than one job at a time - some could do it, but not I. Years later when Topping the Bill at the Finsbury Park Empire (London) I was asked to play New Cross Empire as well. The cash reward would have been tremendous but the Geraldo / Loss experience had left its mark and I refused.

So now I was Joe Loss's guest singer for broadcasts, recording and stage shows. Naturally, as was the case with Geraldo, the listening public assumed I was a member of Joe's band, resident in the Astoria Ballroom. I was not, though on occasion when some large function took place, or when a broadcast was arranged from there, instead of under Paul Askew at the B B C, I was delighted to appear.

If one really wanted to dance, the Joe Loss outfit with its slogan "Dancing Time for Dancers", was really supreme and though I rarely hear the band today, when I do, I have no reason to change that opinion. No other band had that tone, that 'lift', and that lovely tempo with an atmosphere all its own!

Of course I was free-lancing as well but not with other dance bands which all had their own vocalists.

During this time, I had my first 'Music Hall' offer from a gentleman named Stacks, or Stachs! He had heard me sing, knew I was a Scot and proposed I should go on stage as a Glasgow newspaper seller - "Times, Citizen, News", and leading up to a ballad, preferably Scots, here and there! I thought it funny as the idea of being a solo Music Hall act had not penetrated my mind.

Life can be very funny! Among my souvenirs, is a programme beautifully produced, by the Dorchester Hotel, of Montgomery Fyfe giving an afternoon recital of Lieder, Italian Classical songs and operatic arias. A footnote states - "Dancing to Ambrose's Blue Lyres Band"! Having been the recitalist I did not worry about what followed so I did not meet the leader, Arthur Lally. Years later, as Monte Rey it was strange to find myself engaged by Arthur Lally and his brother for a series of broadcasts called "Kaleidoscope", produced by John Burnaby and in which I sang 'all sorts'! One song I shall never forget "The Organ, the Monkey and Me" because of the quite wonderful Lally Brothers arrangement, wherein they made a very large orchestra sound like an out of tune wheezing old barrel-organ. Luckily I had a recording taken "off the air", of this item and even today, some forty years later, scratchy and rough as it is, that orchestration still gives me pleasure! About the same time, Phil Green made a record with the Ovaltinies, with the same wheezy effect, yet getting it in an entirely different orchestral combination, plus using the Ovaltinie kids to greet my efforts with "Who's that coming down the street, Poor old organ grinder Pete" - wish I had a copy of that too.

But the greatest laugh came when I did it on stage with Joe Loss! Being an actor (?) I had to dress for the part in an ancient stained Alpaca jacket, a dirty torn neckerchief and an old bashed hat. During the song I took my hat in my hand and went round the band, pretending to be cadging pennies. The first night all went well but the second night - all did not. What the boys put into that hat will not be told here but it

was filled with so many unmentionables that I dare not replace the hat on my head to finish the song in front of the stage, in case some of the things would drop on to the floor and be in full view! I think they must have raided every nearby chemist's shop!

Another occasion when Joe's boys took the mickey was in Colston Hall, Bristol, one Sunday. During the "Organ, the Monkey and Me", I usually paused and did a sad little laugh when singing about getting back to Italy. Unknown to me, the boys had arranged to laugh with me - but what a laugh! It was a hearty roar and so unexpected it nearly made me jump off the stage. Not to be outdone however, I recommenced singing with both hands behind my back, the lads receiving double doses of "Harvey Smiths", non stop from me, to the beat of the music! Suddenly a voice said, "Struth, he's forgotten the folks behind us". A quick glance over my shoulder proved the voice right - some two hundred of the audience were 'piled' up, behind the band and having a full view of my antics, were literally rolling in the aisles, shrieking with joy. Luckily it was my final appearance because how could I have re-appeared singing a love song after that! What a position to be in, for me known as "Radio's Romantic Singer"! Those were the days!

The first record I made with Joe was a stinker, being one of those fox-trots which were just not my forte. This was in nineteen thirty-six when I was working with Geraldo. In nineteen thirty-seven I recorded "At the Balalaika" with both Geraldo and Joe! I had a hand in arranging the Loss one with Jack Lorimer. I did the lay-out taking the opening from a famous Verdi opera, in which the tenor makes a dramatic entrance. I changed the key from major to minor and the record, on Regal-Zonophone had the same unusual ringing opening. It was issued twice, in March nineteen thirty-seven and again in June, with a different backing each time. Jack's orchestration was terrific. I made about forty recordings with Geraldo and about fourteen with Joe Loss. The Geraldo ones I liked best were the genuine Spanish tunes such as "Quiero Dijiste", - and with Joe I think the choice lay between "Balalaika", and "Penny Serenade", both on Regal-Zonophone. However, I was not the buying public so my choice was purely personal.

In September nineteen thirty-seven when still a Geraldo/Loss singer, I happened to wander into Denmark Street, from which street emanated all the Song Hits (and misses), and all the Song Pluggers as well as Composers and Lyricists! The usual procedure was for the Recording Company to hold a 'Listen In' meeting to which the Publishers' representatives came and played over their wares in the hopes of getting some recordings. On the day in question I bumped into Lawrence Wright's representative on the way to the 'Listen In'. He was not feeling too great and asked if I would do him a favour and sing a chorus of his 'entry', on record and save him trying to play and 'grunt'. So off we went to one of the many Recording Studios and after a few moments run over, his entire offering was on record! I do not remember what happened to the song but on the first of October I was offered a recording contract to make three double-sided records, by HMV, the first of which I made on the tenth of October nineteen thirty-seven. I would not say they set the world on fire but in March, 1940, Parlophone offered me a contract and when, in same year, HMV, Columbia and Parlophone combined for recording purposes, Columbia took me over, which contract lasted until nineteen fifty. So much for a favour to a friend.

World Records marked the turn of the year by releasing an unprecedented number of re-issues and transfers to LP, (and cassettes also available in many cases). Slightly puzzling is the inclusion in this of no fewer than six sides conducted by Guido Cantelli. This native of Navara was born in 1920, studied in Milan and made his debut as a conductor in his native city in 1943. Shortly afterwards Italy capitulated and he was transported by the Germans to a labour camp on the icy Baltic coast, which experience nearly killed him. Astonishingly he was able to conduct an open air concert in July, 1945, having escaped meanwhile from a prison hospital in Bolzano. The Tantivy Press (London) is to publish the biography of Cantelli this year, a work by Laurence Lewis who has written excellent sleeve notes for these latest re-issues.

After 1945 Cantelli's career developed rapidly. In 1948 he was conducting orchestral work at La Scala where he was seen by Toscanini who took him under his wing. Cantelli conducted the NBC Symphony Orchestra for one season and made his British debut at the Edinburgh Festival of 1950, just around the time long playing records were first appearing on the scene. In 1956 he was appointed musical director of La Scala and very soon afterwards he was killed when the plane taking him from Paris to New York crashed at Orly. But for this he would almost certainly have become one of the musical giants of this century.

The main album consists of the 5th. and 6th. Symphonies of Tchaikovsky, SHB 52 (mono - 2 records nas £5.30). The 5th (Orchestra of La Scala) was recorded in 1950, first appeared in 1951 on 78 rpm (DB 21187/91) and subsequently as ALP 1001 it became one of the first batch of LPs issued by EMI in 1952. The 6th. (The Philharmonia Orchestra) was issued as an LP (ALP 1042) in 1953: it was recorded in 1952.

With the 4th, these are the most widely known Tchaikovsky Symphonies (at the time of one of the American presidential elections I recall some teenage Promenaders were "I dislike Tchaik" on their lapels: perhaps as they too have grown older they have come to appreciate the mighty Russian composer). Listening to these recordings I began again to understand why Cantelli's performance of the Pathétique (the 6th had had such a profound effect in Edinburgh nearly years ago) - and just how much the musical world lost in that moment at Orly.

As to the recordings themselves: that of the 6th. has rather too much of the "dry" sound of the early LPs (though we thought of it differently then). The 5th is the better recording - indeed I suspect that it had been re-mastered, partly because of the better all-round sound quality, partly because of its wider dynamic range. But the master numbers of the re-issue are in both cases those of the original LPs. Just how this will stand up to the hard commercial world - particularly that of popular serious music - is difficult to judge. There are 15 to 20 recordings of each symphony currently available. But World Records issues are usually hardy things: who can be surprised when the fantastic material on which they can draw is taken into account.

The other Cantelli re-issue (SH 290 = £2.65) is younger; both sides were in 1955, a year before his death. With the Philharmonia Orchestra he conducts Schubert's Symphony No.8 (Unfinished) and Mendelssohn's Symphony No.4 (Italian) originally issued as AL 1325. On this re-issue the Mendelssohn recording is in its original form and is of course mono while the Schubert has been re-mastered as a stereo disc from the stereo reel-to-reel tape of the recording that was issued. Both sides are perceptibly better recorded than the Tchaikovsky - tribute to the progress that was made in the early 1950's in sound recording and the Schubert is particularly good. I recommend this disc to anyone who wants in his collection an inexpensive memorial to that very gifted musician.

The rest of my review concerns discs all issued originally as 78 rpm. There are two fine operatics - a recital by Ljuba Welitsch and another of Richard Strauss: Opera Recital by Ljuba Welitsch - Tatiana's Letter Scene (Eugen Onegin), Philharmonia Orchestra / Susskind from LX1108/9 of 1948 - Ritorna Vincitor (Aida) Philharmonia Orchestra / Krips from LB 65 of 1947 - Vissi d'arte (Tosca) Philharmonia Orchestra / Susskind from LB 82 of 1948 - Quando m'en vo (La Bohème) Vienna State Opera Orch. from LB 82 of 1948 - Wie nahte mir, and, Leise, leise (both from Freischütz) from LX 1090 of 1948, with Philharmonia Orchestra / Susskind - Closing Scene of Salome, not commercially issued, Austrian Radio Orchestra / von Matacic, recorded 1944.

Ljuba Welitsch (born Veichkova) came into the world in Borisova in what is now Bulgaria in 1913. She studied in Vienna under Lierhammer and made her debut in Sofia in 1936. She was most famous in her role in Salome - indeed she appears again on the next disc in this review in that very role. (In 1949 she appeared in a slated production of that Strauss opera at Covent Garden.)

But her professional career has not been confined to opera and has appeared on many occasions in straight plays and films - including, unbelievably, the German production of "The Killing of Sister George" (whatever did the Germans think of this strange play?)

This record - previously in the H M V Treasury series - gives us an excellent cross-section of this highly versatile artist and one can only admire the skill and musicianship with which she handles such vastly different

works. But the voice sounds "then" and I took the discs to a musical friend and opera addict who had spent some years in Vienna and who had heard Welitsch on the stage. We formed the opinion that this is a voice that does not record as well as it might, which is no reflection either on Ljuba or E M I. (Other examples of this have occurred over the years.)

But I still like the disc. The transfer is excellent (so were some of the 78's whence it came). The "Salome" is an oddity. It was recorded in 1944 at the height of the war-time misery of Austria and one cannot be surprised that it never appeared commercially. Artistically it is probably the best track on the LP, which argument is borne out by the close identity that she later achieved with the role. Recommended with reservations.

The other operatic LP is of music by Richard Strauss. Excerpts from Operas: SH286 (mono) £2.65.

1. "Salome" (CHAX 423/5, 428/30) Welitsch / Schuster. Never issued commercially, recorded 1948. Descent into cistern & Closing scene.

2. "Ariadne auf Naxos", Cebotari - 'Es gibt ein Reich', recorded 1948, from DB 6914.

3. Der Rosenkavalier, Schwarzkopf / Seefried - Presentation of Silver Rose recorded 1947 from LX 1225/6.

4. Finale Act 2 (letter scene & waltz), Weber / Herman from LX 1226/7, recorded 1947.

Vienna Philharmonic Orchestra conducted (1, 2, 3) by von Karajan, and, (4) by Ackermann.

A fascinating document of its time, the grim grey days of post-war Europe as Vienna, still under multi-power occupation, was licking its wounds and watching its musical life slowly return! Maria Cebotari and Ludwig Weber were returning to a public to whom they were already known. She was 38 and was to die in the same year that the recording was made: he was nearly 60, with a great reputation as a Wagnerian bass, with a voice that only just betrayed the passing of the years. Schwarzkopf and Seefried were joining the operatic scene as members of the next generation. Who might have guessed what a dazzling career lay before Elizabeth Schwarzkopf? I have never enthused over Salomé - even over Oscar Wilde's play (banned in Britain until 1931) on which the score of the opera is based, but it is a pity that because one of the masters was damaged en route to London none of this set was issued and nothing from the opera save "Dance of the seven veils" seems to have appeared in Britain for many years after. On side 1 my delight is focussed on Maria Cebotari's "Es gibt ein Reich" - a glorious performance although the sound is a little thin for 1948.

"Rosenkavalier" is the best known of Richard Strauss' operas. An abridged version had been issued around 1933 (DB 2060/73) with Lotte Lehmann and Elisabeth Schumann and there was the great Kipnis/Ruzickza recording of the letter scene and waltz (DB 1543).

For me the last track (letter scene and waltz) is the most delightful of the LP. It is difficult to describe in words the musicianship of Ludwig Weber, combined with that of the perhaps slightly less confident Dagmar Hermann. The sound quality is excellent.

I recommend this record with only slight reservations, not only to those who love the work of Richard Strauss but also to those who would like (inexpensively) to start to get to know it.

The last LP in this review is of a famous 78 rpm set of immense historical interest. Elgar: Violin Concerto in B minor Op.61. New Queen's Hall Orchestra conducted by Sir Henry Wood. World Records SH288, mono, £2.65. Transferred from Columbia L2346/51.

In "Elgar on Record" Dr. Jerrold Moore records the unsuccessful attempts by H M V to persuade Fritz Kreisler - to whom the work is dedicated - to record the Elgar Violin Concerto. Kreisler found excuses and even the offer to make the recording in Berlin was of no avail. In the sleeve notes of the World Records edition Hugh Bean suggests that he may not have been happy with Elgar's conducting. In 1932 H M V finally succeeded in recording the work with the young Yehudi Menuhin and this later set (DB 1751/6) became the more famous of the pre-war complete recordings.

But the Columbia set was certainly not to be ignored. Albert Sammons, the London lad who had first learnt the violin from his father, an amateur, and who had been noticed by Sir Thomas Beecham when he was playing at a London hotel, was 43 years old and in the prime of his career when this recording was made. Sir Henry Wood was probably the best known conductor in Britain (far more so than Elgar) and the market appeal of the Columbia set must have been enormous.

Unfortunately the quality of the original recording leaves a lot to be desired - as World Records freely admit. The quality varies too from one side to another and probably because there was an interval of a month between sessions and the balance attained at the first session was not achieved at the second. A "hall in Baker Street" was used, and the

acoustics left much to be desired.

The indifferent recording quality which even the magic hand of Mr. A. C. Griffith has been unable to fully disguise is a pity, for it detracts greatly from the enjoyment of a masterly, elegant and authoritative performance. I can therefore recommend this recording only to those Elgarians who are prepared to accept the technical shortcomings of the recording and still enjoy a unique and very English musical experience. But I am very pleased to welcome an LP transfer of this Columbia set back, it having previously appeared in the H M V Treasury series.

Record Reviews by Ernie Bayly - -

VICTORIANA - The Parlour Quartet

Although this record is modern and by living artists, its content is Victorian as the title suggests. Its aim is to recapture the music-making of a Victorian drawing-room one evening. Its content reminds one of the privately-bound volumes of Victorian music which one finds in local auction rooms.

The Parlour Quartet consists of Maureen Keetch and Sylvia Eaves, soprano, Robert C. Turner, baritone and Kenneth Barclay, pianoforte. Among their songs are Bedouin Love Song (Pinsuti), Sweethearts (Sullivan, Gilbert), Vilanelle (dell'Acqua, Bache), Tell me, Pretty Maiden (Stuart), What are the wild waves saying? (Glover, Carpenter), Once bit, twice shy (Rubens), Parted (Tosti), Miss Bumble (Roshensheri), Grandfather's Clock (Work)...and others.

A variety as one might expect in the drawing-room situations. It was all recorded in number 14, Kidderpore Avenue, London, which one assumes to be a private house. When younger I have been at similar family gatherings, and being in the drawing-room one felt the immediate presence of the singer or the soloist.

But here is the failing of this record. One hears the artists somewhat in the distance, instead of presence. I can only assume that the listener is supposed to be one of the maids, or the butler, not allowed into room at the time among the elite of the family, but having to stand outside in the "hall" or on the "landing". To me, that is the sound-quality of this record. I do wish that we had been allowed inside to hear them properly. I also found it tiresome that the composers' names are not beside the titles on the sleeve, so that I had to keep stopping the record to remind myself from the label. The artists are good, so I might have enjoyed this record.

Pearl SHE 550

BENIAMINO GIGLI

This is a lovely record, for I do not object to 'Gigli-isms', because this selection includes twelve tuneful-arias and one song. These were all from electrical 78 rpm records.

Side one opens with three arias from Donizetti's 'Lucia di Lammermoor' and in 'Gimsto cielo rispondete' Gigli is joined by Giuseppe de Luca as in 'O Mimi, tu piu non torni' (La Bohème), 'Solonne in quest'ora' (Forza del Destino) and 'Enzo Grimaldo' (Gioconda). Other arias are taken from 'Elisir d'amore', 'Traviata', 'Tosca' and 'Mefistofele'. 'Manon Lescaut' is represented by 'Donna non vidi mai'.

Gigli was a popular singer among opera goers and could easily fill a hall for a recital. His recitals would usually consist of operatic arias during the first half, then turn more towards Italian songs for the second. The record under review concludes with Toselli's 'Serenata'.

This record catches Gigli during his prime in roles much associated with him. It could be "essential Gigli" for anyone wanting examples of his art. Its loveliness will convert the hardened "anti-opera".

Pearl GEMM 146

H.M.S. PINAFORE & TRIAL BY JURY

A two-LP set for the specialist of Gilbert & Sullivan, or the d'Oyly Company, or those interested in British singers. I need hardly describe the music.

H. M. S. Pinafore is an acoustic recording from 1922 for which H M V used some of the d'Oyly Carte Company and some of the artistes who frequently recorded for the Gramophone Company labels. For the 1927 electric recording of Trial by Jury, only George Baker of the 'principals' was not a member of The Company at any time.

Pinafore seems to have been involved with problems, for the sessions were spread over a long time resulting with four roles each having two singers. Ralph was sung by James Hay & Walter Glynn, Deadeye by Frederick Hobbs & Darrell Fancourt, Josephine by Bessie Jones & Violet Essex, Buttercup by Bertha Lewis & Nellie Walker. Even so, there is no diminution of interest, nor, of course does one artiste sing better than a "partner" in a role.

Other singers were Frederic Ranalow, Sydney Granville, Edward Halland Pamela Baselow.

The sound one now has on LP is good overall, but the amount of surface noise left is variable, probably due to the variations of the originals - recording having been spread over five sessions. Pearl Records tend not to

filter stringently as some others, nor as much as I can without losing quality. This is preferable to having too much filter which gives the tone of everything being smothered by a blanket.

Immediately that I tell you the detailed sleeve notes are by Michael Walters you know they will be excellent, and painstakingly produced. They contribute to make this an interesting set, the fourth side of which is devoted to 'Trial by Jury'.

The principal singers are Leo Sheffield, Arthur Hosking, Derek Oldham, Winifred Lawson, T. Penry Hughes and George Baker. The transfer is again satisfactory. Somehow we are not given the matrix details for this opera. But, G & S enthusiasts will not be disappointed musically.

Pearl GEMM 148 / 9

Owing to troubles with a distribution firm, some readers have experienced difficulties in obtaining Pearl records locally. This is now settled. They can always be obtained from the makers, Pavilion Records Ltd., 48, High Street, Pembury, Kent TN2 4NU, post free.

VAN PHILLIPS & his band

Unless you have a good collection of 78rpm records you may not have encountered this band, which was a group formed when Van Phillips was musical director at Columbia records for dance and theatrical music recordings from September, 1928 until April, 1931. He was only 23 when he began!

This re-issue reveals his excellent talent. His arrangements were based upon Paul Whiteman's approach, which itself had variety, and featured soloists. The musicians were drawn chiefly from the bands of Ray Starita, Ambrose and Jack Hylton. The vocalists were Al Bowlly, Billy Milton, Maurice Elwin, Sam Browne, Lou Abelardo and Jack Plant.

Wally Morris plays both brass and string bass, sometimes in the same tune. It is surprising how 'relaxation' is achieved to accompany Max Goldberg's trumpet solo in 'I'm like a sailor' or the trombone of Tony Thorpe and violin of Hugo Rignold in 'Goodbye to all that' when the string bass is used.

Those who recall the radio from the B B C in 1934 & 36, and from Radio Luxemburg in 1938/9 will know the impeccable arrangements of the Van Phillips Band. It is good to have his work recalled in this well-produced reissue.

World Records SH 277

The Music of Harry Warren . . 'A CHEERFUL LITTLE EARFUL'

The British Dance Bands salute the work of Harry Warren whose tunes assembled on this LP certainly support its title 'A cheerful little earful' - here as recorded by Jack Hylton in 1931.

Warren's first hit was 'Rose of the Rio Grande' (played here by the Original Capitol Orchestra) in 1923) then came 'Pasadena' (recorded by a Bert Firman group in 1924). Both acoustic recordings have transferred well - I almost expect Al Jolson to come popping out of the latter.

Another well-known song from Warren's pen is 'I love my baby' which is given a great arrangement by The New Princes' Toronto Band, of Canadian musicians, which included Les Allen, less remembered for his saxophone playing than his fine vocals, and Alfie Noakes, who lives fairly close to your reviewer, who in this recording plays some powerful muted and open trumpet.

Several tunes are included which I do not readily recall, like 'Lily' played by Al Starita's group in fine form. Charles Saxby joins his organ-playing to Bert Firman's band to provide a first class arrangement of 'Away down South in Heaven'. It is surprising how the organ adds a lilt even though playing 'straight'. Bing Crosby brought some fame to 'Crying for the Carolines', yet even though many of the remaining songs are not too well remembered now, the Staritas, Jack Hylton, Charlie Kunz, Billy Cotton, Ambrose and their vocalists will prove to you that Harry Warren could provide a cheery tune.

World records SH 277

'ROLL ALONG PRAIRIE MOON'

Maintaining the fine standard of the above record, the dance bands play a further selection of songs used in the TV serial "Pennies from Heaven". The coverage of recordings is 1932 - 1938.

Al Bowlly is featured with Ray Noble's Orchestra in three of them, 'The Echo of a song', 'Love is the sweetest thing' and Carrie Jacobs-Bond's 'I love you truly' to which a tasteful arrangement is given.

Other bands heard are those of Harry Roy, Billy Cotton, Lew Stone, Roy Fox, Carroll Gibbons, Henry Hall, Jack Jackson, Gerald, Jack Hylton and Reginald Forsythe, latter not using any brass instruments for 'Garden of weed' and 'Bit' two pieces of 'mood music' of his own composition. He made but few recordings, though they are all "different" and very interesting.

'Easy Come, easy go' is a tune which appeals to me in various versions, here by Carroll Gibbons with Harry Bentley singing. Dan Donovan, with Henry Hall's orchestra, sings 'Blue Moon' which Brian Rust's excellent notes tell us was the only Rodgers & Hart song not written for a musical show. Denny Dennis sings three songs with Roy Fox, of which I especially like 'Serenade

in the night". With Cyril Grantham as vocalist, Geraldo plays "You couldn't be cuter" and "Just let me look at you", by Jerome Kern. Jack Hylton plays "Pennies from Heaven" with Tom Wareing singing.

All of the foregoing dance band reissues prove that the dance bands were in all ways as good as their overseas counterparts with arrangements equally as good. The records have been excellently remastered by the "team" of Chris Ellis and Peter Brown, the last having twenty items.

WORLD RECORDS SH 304

THE VOCALISTS

In two more reissue LPs, World Records turns the spotlight on four vocalists normally associated as singers with dance bands rather than performing as a solo act with accompaniment, as we now find them.

Sam Browne opens the series with recordings dating mainly from 1936. He sings seven solos in his relaxed individual manner with clear English diction. While we have heard him as "vocal refrain" on numerous of the dance band reissues reviewed in these pages we recommend this in particular, for he has time to develop the songs and interpret them without the metronomic insistence of the dance rhythm. His style is that of a light tenor soloist.

Equally pleasant is Al Bowlly when singing a soloist rather than dance band refrain. His approach is more intimate than Sam Browne; one wonders if he deliberately stood nearer to the microphone. Four of the songs are from May, 1939, and the other four are from October, 1939, all with unobtrusive 'light orchestra'. In their 78rpm versions these are only infrequently seen which may be blamed upon World War II, in which Al Bowlly ultimately perished.

The first lady in the series is Elsie Carlisle, who like Bowlly could project intimacy in romantic songs. She was also a great comedienne and is remembered for the three combined in a medley here "Gertie the Girl with the gong", "Home James and don't spare the horses" and "No, no, a thousand times no".

Sam Browne and Elsie Carlisle are heard in two duets accompanied by a piano duet, reminiscent of their stage act with Ambrose's band. These are "What's good for the goose" and "Gee, oh gosh, I'm grateful", the former with a touch of comedy.

The fourth singer upon whom the spotlight falls is Phyllis Robins. It is purely personal, but I do not care for her style as much as the other three singers. We have two of her earlier recordings and six from 1940,

which was virtually the end of her recording career. The early singing, to me, sounds a little "dated" and like an attempt to sing closely to Ruth Etting's style. The later songs show that she had found herself. "Over the rainbow", sung somewhat wistfully is for me the gem of her recital, being quite the opposite of Judy Garland's more familiar "blasting-it-out". "Sing for your supper" is pleasant too. I think I would have been content to remember Phyllis Robins by just these two songs - even if she had recorded no others.

These vocalists come to you coupled:-

Al Bowlly / Phyllis Robins on World Records SH 307
Sam Browne / Elsie Carlisle " " SH 303

... and I hope that others will be featured in this way, for it gives added dimension and stature.

SIDNEY TORCH

Organ records have been reissued by semi-private "companies" drawing under permission from the major companies. This is the first for World Records.

Just like the dance bands, or pianists, each organist had his own style. Each had a slot in radio time and became associated with the cinema from which he broadcast or the organ upon which he played, e.g. Compton, WurliTzer, the Christie being used mostly for these Sidney Torch recordings spanning 1933 to 1938.

For some reason, although Jack Vivian Nie's fine notes speak of the development of Torch's style, the two medleys at the end of side two are out of chronological order.

Organists loved "train" numbers. Here we have "Orient Express" (which no longer runs over its entire route) and the "Flying Scotsman". Lending variety we have diverse music from dainty "Butterflies in the rain" "Temptation Rag", very interesting "Bei mir bist du schön" and the variety of Cole Porter's "In the still of the night".

Perhaps because Sydney Torch came to organ playing with no training, having been a pianist with orchestral background, he came with a fresh approach and with a variety of ideas as an innovator uninhibited with ideas of what one might or might not do when playing an organ. That gives variety of tone and material on this record.

This is the fine beginning to what one hopes will be a series featuring our principal organists from that era when all self-respecting cinemas had an organ.

World Records SH 305

"ZONOFON"

Eu pregătesc pentru a edita un catalog de discu vechi "Zonfonul Internațional", care au jost editate pînă în iulie 1903. Cercotările mele au avut succes în raport cu țările apropiate de Marea Britanie. Mie, însă, îmi este curcuscuit, că firma acosta edite discuri pe teritoriul fostei Austro-Ungariei, fostului imperiu Turc, în Balcani și în Rusia Tarista. Amănunte despre aceste discuri pot fi sistemutizate întrun catalog sau în mai multe. Eu am văzut un catalog din anul 1903, care continu alături de informațiile de baza despre discurile franceze, olandeze, belgiene și spaniole unele ediții austriece și din Serbia. Mie îmi este cunoscut, că inginerii în toată Europe, printre care și în Moscova.

Pe mine mă interesează informațiile referitoare la discurile de sapte D=19cm ai numerele de catalog mai mici de 20,000 și de zece (D=25cm) cu numerele de catalog mai mici de X3,000 în orice limbă. Posibil Dumneavoastră sau cineva din cunoscuții Dumneavoastră pot să mă ajute să primesc informațiile necesare.

Dacă Dumneavoastră aveți un catalog asemănător sau știți unde se găsește, fiți amabil și trimiteți-mi copia lui fotografică.

În afacerea de aceasta nu-i nevoce să vă faceți probleme corespondind cu mine. Eu ar dori ca ajutorul Dumneavoastră în domeniul cercetărilor istorice să tie o contribuție internațională.

După terminarea lucrărilor vă trimit un exemplar a acestei culegeri sau vă întorc cheltuelile cu literatură, după dcrința Dumneavoastră.

E. Bayly, 19. Glendale Road, Bournemouth BH6 4JA,
Marea Britanie.

A "Nemaetkőri Zonofon" cég egyoldalas lemeseket tartalmazó katalógusát későretem elő, a 1903 előtt gyártott példányokat. A kntatások soráú as Angol Birodalomkos kösel álló orsrágoknál sok lemeze akadtam. Tudok arról is, hogy a volt Osztiák-Magyar birodalom, valamint a Balkánokon és Orosroisrág területén es a cég srintén foglalkosott as ilyen hanglemezek gydetásával vagy torgalmazásával. Esek as adatok egy több nemseti katalógusban lehetnek össregyűjtve. Láttam egy 1903 előtt kiadott katalógust, amalzbeu a francia, holland, belga és spanyol hanglemezeken kívül szerb és osztrák-magyar kiadványok is szerepeltek. Tudomásom van arról is hogy a cég hangméznőkei as egész Európában valamint Moszkvában is működtek.

Információt szertnék kapni a 7 collos (19 cm) valamint a 10 collos (25 cm) lemezekről, amalyek katalógus száma alacsonyabb 20,000-nél (19cm) és X3000-nél (25cm), bármilyen nyelven.

Ila, esetleg, tudomásuk lenne ilyen katalógusról, legyenek szivesek éztesteri annak megneveséséről, és ha es lehetséges, kérném a katalógus tofomásolatát.

Ne fáradkossanak a levelezéssel én isak ast szeretném, hogy es a munka a nemsetkös, együttműködést segítse elő. A munka betejezése után néhány példányt küldök, és téritem a kiadásokat könyvekkel.

E. Bayly, 19. Glendale Road, Bournemouth BH6 4JA,
Nagy Britannia.

* * * * *
W A T E D "Historical America in Song"

set of records sung by Burl Ives with own guitar accompaniment. Will accept in 78 rpm or reissued LP form. Released originally on Encyclopedia Britannica Films discs during 1950's

Ernie Bayly, 19 Glendale Road, Bournemouth, BH6 4JA, England.

PLE 7003 20 Star Studded Country Hits * PLE 7004 20 Rock & Roll Classics
 PLE 7016 20 Folk Favourites * PLE 7018 20 Country Greats
 PLE 7006 20 Originals from the Country & Western Hall of Fame

Robin Hall & Jimmy MacGregor-
 The Gallawa Hills
 Lullabye for a mucky kid
 The frog and the mouse
 Dirty old town
 The Dubliners-
 Seven drunken nights
 The lark in the morning
 Lord of the dance
 Carrickfergus
 Martin Carthy-
 Brigg Fair
 John Barleycorn
 The Spinners-
 Maggie May
 Linstead Market
 A-roving
 The Corries-
 The jolly beggar
 I'm a rover
 Wild rover
 Johnny lad
 Will ye go lassie go?

Pickwick PLE 7016

Johnny Cash-
 I'm so lonesome I could cry
 The great speckled bird
 Austin Prison
 I want to go home
 Marty Robbins-
 Big Iron
 Red River Valley
 The fastest gun around
 San Angelo
 Lynn Anderson-
 Snowbird
 Smile for me
 Let me be there
 Don't tell me how
 Tammy Winette-
 Reach out your hand
 Let's get together
 Satin Sheets
 I just had you on my mind
 Marty Robbins -
 El Paso
 Frankie Laine -
 I'm gonna live 'til I die
 Blowing wild
 Sixteen tons

Pickwick PLE 7003

Roy Orbison-
 It's too late
 Devil Doll
 Johnny Cash-
 I walk the line
 Country Boy
 I heard that lonesome whistle
 Folsom Prison Blues
 Carl Perkins-
 Sweethearts or strangers
 I care
 Sure to fall
 Tennessee
 Jerry Lee Lewis
 Sail Away
 I forgot to remember to forget
 Cold cold heart
 One minute past eternity
 Conway Twitty -
 Crazy dreams
 Give me some love
 Charlie Rich -
 Time's a wastin'
 Long way to Tennessee
 Another place I can't go
 Those places around town

Pickwick PLE 7006

Jim Reeves-
 When two worlds collide
 Distant Drums
 Room full of roses
 Skeeter Davis-
 I'm a lover
 I'm so lonesome I could cry
 The end of the world
 George Hamilton IV-
 Farewell to Nova Scotia
 Early morning rain
 Green grass of home
 Dottie West & Don Gibson-
 Rings of gold
 You ain't woman enough
 Porter Wagoner-The cold hard facts
 Connie Smith - Paper Roses
 Hank Locklin - Send me the pillow
 Jerry Reed - A thing called love
 Hank Snow -
 Oh lonesome me
 El Paso
 Lonesome whistle
 Eddy Arnold -
 It's four in the morning
 Floyd Cramer - Release me

Pickwick PLE 7018

Bill Haley & the Comets-
 Rock around the clock
 Rock-a-beat boogie
 Shake rattle and roll
 Lucille
 See you later alligator
 Razzle Dazzle
 Johnny B. Goode
 Rock the joint
 Carl Perkins-
 Blue suede shoes
 Roll over Beethoven
 Roy Orbison-
 Devil Doll
 Rock House
 Domino
 Bill Justis - Raunchy
 Jerry Lee Lewis -
 High school confidential
 Great balls of fire
 Pumpin' piano rock
 Whole lotta shakin' going on
 Johnny Cash-
 Luther played the boogie
 Carl Perkins-
 Glad all over

Pickwick PLE 7004

Pickwick records in the series of PLE 7000+ series are limited to editions of only 250,000 pressings of each, at a bargain price of only £1.49 each. Although there are about 20 of them, we have selected a few which either started life as 78 rpm records, or which originated about then, or whose artists were singing the songs then. I confess to being unaware of exact recording dates of the originals here.

PLE 7016 20 Folk Favourites

Robin Hall and Jimmy MacGregor were singing folk songs in the 78 era and I have them singing on a very early ten-inch LP. Their attractive singing has not diminished in quality over the years, even though "Dirty Old Town" and "Mucky Kid" are not traditional songs. "Brigg Fair", sung here by Martin Carthy most certainly is. This song inspired Delius to compose his own work of this title. It's certainly a beautiful old air. "John Barley-corn" is also traditional, existing in several versions.

The Dubliners, The Spinners and the Corries are all jolly groups of folk singers who often smile and laugh during their concerts, and this comes across in their songs on this record. Each group has a variety of material. "Linstead Market" is a calypso which I first heard sung by Louise Bennett during the early 1950's when Britain had a mild "Calypso Invasion" and our domestic record companies issued a few of them. "Seven Drunken Nights", of which the Dubliners would only sing five verses of the seven, will certainly be recognised by those who served in H.M. Forces. "The Lark in the Morning" is sung to an air I have not previously heard, and is still enjoyable. The Corries use all the familiar airs for their songs and their interpretations are worthy of them.

20 ROCK & ROLL CLASSICS

I feel a little out of perspective reviewing "Rock & Roll Classics" but it must be faced that these tunes are $\frac{1}{4}$ a quarter-of-a-century old and the artists here were part of the 78 rpm disc scene. In other circles, "nostalgia" magazines are already devoted to "R & R" entirely.

To me the insistence of the rhythm and limited melodic line and phrasing as typified by Bill Haley was the failing of the style, for it stifled creativity. In the field of jazz, the use of R & R was very limited, Lionel Hampton being one of the few who were successful with it.

In the general field, it was Bill Haley (other than Elvis Presley) who is most remembered today and this collection includes "Rock Around the Clock" and "See you later Alligator" which were perhaps his "greatest" numbers.

Roy Orbison and Jerry Lewis are as competent in 'R & R' as in 'C & W', though despite its title 'Luther Played the Boogie Woogie', Johnny Cash's song is more like 'country'. Despite the interval I found that I still recalled 'Blue Suede Shoes' though I haven't heard it in many a long year. It conjours up a picture of the "correct" clothing that went with the real officianados of Rock & Roll.

This record is for the specialists. It is also for those who wish to have an inexpensive example of the style or era. It is a bargain either way.

PLE 7003, PLE 7006, PLE 7018

Like the Ford motor cars, "Country & Western" music has changed so much in some cases that one can say that only the name is the same. A large proportion of it has come a long way from the records I was brought up on of The Carter Family, Sam Critchlow, Jimmy Rodgers style, which was then all lumped together as "hill-billy". We had virtually no fiddle-music on British records of the style now named "blue-grass".

For modern presentation, country-and-western has been smoothed out, and fringe areas incorporated which, in some cases, are almost 'rock & roll' in rhythm; or in the case of lady-singers borders on modern popular song style (by which I do not mean "pop groups"). I wonder how some songs by the ladies, (Lynn Anderson, Tammy Winette, Connie Smith) come into the category. Perhaps I recall only the early 78 rpm records, and have not kept up to date with the trends!

Some of the men run off to the fringe as well, but overall they include a greater number of ballads about bad men and the doings of cowboys. Of them "El Paso" with its waltz-style of the Texas-Mexican border country is very attractive. Some of the songs are men in prison like, "Green Green Grass of Home", "Folsom Prison", "Lonesome Whistle".

I would never have thought of Frankie Laine as being 'country' in style, but would have put him 'cabaret' along with Billy Daniels or Tony Bennett, etc. I would not know where to classify Conway Twitty!

Jim Reeves has become a legend since his untimely death and his 78 rpm and other recordings have constantly been available. He is well included in this collection. Johnny Cash, likewise, has long been a "c & w" favourite.

Over these LPs, his recordings must span a generation - the earlier songs on PLE 7006 being in the style of Woody Guthrie (The Great). Charlie Rich and Jerry Lee Lewis are also pillars of strength in this style of music.

I must confess, when I received this batch for review, I was a little suspicious of what I might be about to hear, as the titles of some tunes looked very 'un-western'. Admittedly, some are like modern songs, complete with "violin wallpaper" in the background. But, listening to these records was a very pleasant experience for the melody is always uppermost, so perhaps herein lies a "way back" from "constant pop" of the shouting type.

THE PICKWICK LIMITED EDITION is aimed to introduce the listener to the full repertoire of the catalogue, all inexpensively priced and well-produced. Even if you never go on to that repertoire, the records in this review give you a lasting pleasure in which ever is your preference. As I conclude, Marty Robbins is singing behind me the best version I have heard of the old tune "Red River Valley".

* * * * *

Those interested in purchasing records of folk songs, Country & western, blue-grass in addition to those available on Pickwick should consult the catalogues of Topic, String, Leader, Arhoolie, Old Timey, Folk Lyric, where they will find much to interest them.

Tailpiece . . . Pickwick records can often be obtained at discount prices in "cash & carry" grocery stores.

THE AMERICAN RECORD LABEL
BOOK From the 19th. Century through 1942.

by BRIAN RUST

Not knowing too much about American record companies and their labels, I had been anxiously awaiting publication since I first heard that it was in preparation.

In alphabetical order it must list every American record make. There are many of which I had not heard among the smaller companies.

English makes are included only where they are known to have contained recordings of American origin upon them.

For the most part I can only trust Brian Rust's own accuracy. In 336 pages there is an absolute wealth of knowledge concisely written. The majority of labels are shown. For the major companies, a brief indication of matrix series and dates are given. It is an extremely valuable reference book to have. I am sure that collectors interested in the labels on records will find it an exceptionally useful new addition to their book shelves.

But something has gone wrong in the printing, for the Winner record labels are found alone on page 327 with no comment, having been written up on page 107 where other Winner labels are seen. Presumably a cross-reference note became lost in pasting-up.

Brian Rust admits to not having seen any Vitaphone records and repeats the legend that they were dubbings from Berliner records. Had he taken a trip to your Editor's home he could have seen and heard some Vitaphones and been told about the three kinds that were not dubbed from Berliners. Similarly, we could have added more to his notes on 5-inch Berliners and told him about two of the firms which pressed them - Kämmer und Reinhardt being only the sellers.

I have seen only two errors, which information has been given in our pages in the past correctly.... Firstly, Seaman & Prescott's "International Zonophone" was sold out to the Gramophone & Typewriter Ltd in its entirety, in 1903. The American section was not sold to Victor until June, 1904. During the reign of G & T the U.S. Zonophones even had a different label. No "International Zono." label is shown.

It may be just imprecise writing, but under English Vocalion we are told that Decca "took over Crystalate and its family of labels", untrue; yet under Rex we read that "Decca took over the record division of Crystalate", almost true. In fact Decca took over the commercial-record section, leaving Crystalate with its plastic mouldings (telephone cases, trays etc.) and its "private-record-pressing"; both of which it has to this day. The firm would make plastic trays or press off my own records for me if I placed the order.

Under Victor, among the record label illustrations, the second "Improved Gramophone Record" label design is missed. Also, English Curry's had more label colours than Mr. Rust mentions. It is unfortunate, and somewhat surprising that Mr. Rust does not know about the origin of 'Climax' records before being 'taken over' by Columbia, nor the owner of the Oxford label. The moral of these latter points is that it is often necessary to indulge in the study of dreary patents, court cases and company share listings in dusty depositories of official documents to discover facts not on the labels of records.

It is a pity that a few faults take a long time to write down for there is a fabulous amount of positive information contained between the covers of this important book, both for Americans and British alike. There was a two-way traffic across the Atlantic in ownership of companies, label designs as well as the material imbedded in the grooves of the discs. We thoroughly recommend this book. Published by Arlington House, 165 Huguenot Street, New Rochelle, New York 10801, price \$20. We will try to obtain a batch to retail to European readers. The price will be about £10 - 12 when post, bank charges etc. are taken into account.

P.S. It is sad, we have found a couple more faults. Edison Bell did not have Gold Mould cylinders until 1904, although Edison did in 1901. (We sell a reprint of the 1903 Edison Bell cylinder catalogue of brown wax cylinders.) Arising out of this we note that one of the Edison Diamond Disc labels shown has sneaked into the Edison Bell section. The Diamond label as sold in Britain began its life as an independent company, before becoming a subsidiary of Pathé.

P.P.S. It's still a good book!

SIR DAN GODFREY & The Bournemouth
Municipal Orchestra.
by Stuart Upton.

Although the first house of any kind in Bournemouth was not built until 1811, the town grew rapidly and on 22nd. May, 1893 The Winter Gardens were opened with a concert performed by a military band conducted by Dan Godfrey. Gradually the band became an orchestra, the Bournemouth Municipal Orchestra and in 1934, Sir Dan Godfrey retired. Since 1934 the orchestra deserted the policy of giving concerts of all types of music, limiting itself to the symphonic and classical repertoire. For this reason it lost the financial support from the borough's finances and lost its title "Municipal". (Even now your editor is certain that its finances would be less precarious if it had more occasional evenings devoted to lighter orchestral pieces of say, Strauss, Lehar, Lumbye, interspersed with solos by the individual virtuosi within the orchestra, with perhaps a good singer.)

This booklet traces the history of the Bournemouth orchestra, drawing attention to special concerts, etc., and is suitably illustrated. An important section deals with the recordings of the orchestra and its soloists over the years.

Of 34 pages the booklet is printed upon glossy art paper, but unfortunately some pictures and text are in "low-fi". An excellent reference work on a famous "man of music" and 'his' orchestras. Price only 65 pence from Stuart Upton, 4. Harvest Bank Road, West Wickham, Kent BR4 9DJ.

ELVIS SPECIALTY

John Goslin

An enterprising Bournemouth man is marketing what is claimed to be a novel collector's item of the future, a "tribute to Elvis" LP which bears on both sides a full colour portrait of the singer by Marge Nichols, impressed into the disc itself. There are eleven tracks by artists who knew Presley, namely; Danny Mirror; Ral Donner; Bobby Fisher; Leon Everette; Barry Tiffin; Johnny Tollison; Jim Whittington; Frankie Allen; George Pickard; Michael Morgan and Tony Copeland.

It is produced by Fotoplay, no. FSP 1001 and retails in Britain at £6. 75 post free from The Music Shack, 267 Charminster Road, Bournemouth BH8 9QJ. The record is actually laminated with the

picture (or to be more accurate, two pictures back to back, as they are the same both sides) in the centre, and I understand that some of the work has to be done by hand, thereby reducing the number which can be produced.

Proprietor Dave Mills maintains that this is the first commercial LP ever to be issued with a portrait impressed in this way: he says that similar things have been done for promotional purposes, but not on sale to the public; prior to the issue of this particular disc there were some trials of other designs, and one of these (a profile view of Presley on one side of the record only, and pressed with some bootleg items by Elvis himself) "escaped" into a collector's hands and was recently offered for auction (bids over \$200 please!). Mr. Mills insists that this is the first time a similar item has been on sale generally.

It will be recalled that in "Talking Machine Review" 20/1

Saturn records were illustrated, with operatic scenes pressed into the shellac, but these were not LPs; the same applies to the Columbia / H M V picture labels shown in T M R 32. I can myself recall seeing a few years ago in a young man's collection of pop records a 12-inch LP which certainly had a multi-coloured picture impressed into it; but to be fair my recollection is that it was an abstract design, and not a portrait or representational picture. So Dave Mills is doubtless correct!

Dave specialises in "Country-and-Western" and "Rock-and-Roll" records, and imports many hard-to-get items from the U S A; and hopes to factor the sale of the "Record Digest" in Britain, which is a small magazine serving those interests. He would, incidentally, be interested in hearing from anyone selling 78 rpm discs of such artistes as Jimmie Rodgers, Tex Ritter, Gene Autry, etc. A picture of Dave Mills holding the Elvis Presley picture record is seen on page 1438 (back cover).

At the sales

S O T H E B Y ' S 17th. Nov. 1978

Our pictures on page 1437 show needle tins of Lot 437 which realised £60, and the Colibri miniature gramophone of Lot 493 was £130.

Lot 457 Pathe Aiglon phonograph with 2-minute open works, floating reproducer and silver painted conical horn, c.1904 = £85.

Lot 459 A good Edison Fireside Phonograph, Model A, with 2- & 4-min gearing, good model K repro. & eight-panelled fireside red horn with original crane and transfer, c.1910 = £400.

Lot 460 An Edison Gem Black conical horn, with gold band around rim, 11 ins (28cm) long = £60

Lot 470 Edison Bell Gem phonograph with 2-min mechanism, New Model reproducer, repainted seven-panelled 'flower' horn, English, c.1903 = £140

Lot 472 An Edison Standard phonograph Model B with 2-min gearing, model C repro & original aluminium spun horn, American c. 1904-1907 = £170

Lot 473. A good Edison Home Phonograph Model A with 2-min gearing. Model C repro, in early-type carrier arm with shaving mechanism, contained in oak cabinet with early banner transfer, with 2ft 5½in (75cm) brass horn. Spring detached, American, c. 1902 = £240

Lot 485 A rare Edison 'Drip-pan' model A Gem Phonograph with 2-min mechanism. special Gem repro. No.25256, & Edison Bell licence plate. Lacking drip-pan, part of speed control, & feed screw mechanism, case distressed, American, c.1898 = £50

Lot 486 A gramophone in the form of a miniature grand piano, having under the lid a 12-in turntable, Alcoa large diameter soundbox, and record storage space, and with an internal horn aperture under the piano keyboard, the oak cabinet having decorative beading and mounted on barley-twist legs with castors. 3 ft. 1½ins (95 cm) high = £220.

Lot 503. A good Bing Pigmyphone child's gramophone with simple spring motor & 5-inch turntable & Bing soundbox, contained in green-painted tin box approx 6-ins (15½cm) square with transfer decorations. With 8 Little Marvel & Mimosa records. C. 1930 = £40

Lot 504. A very fine G & T Senior Monarch with Exhibition soundbox. 12-inch turntable, triple-spring motor, fluted oak horn & ornately carved oak cabinet. English, c.1908 = £700.

The next sale to be held at Sotheby's Belgravia will be on Fri. 23rd. March, 1979. Full details from Ms Hilary Kay, 19 Motcomb Street, London SW1 X 8LB. Phone (01)-235-4311.

Readers interested in knowing fully about sales, contents thereof, prices realised, are advised to subscribe to the sales catalogues of the above auctioneers.

C H R I S T I E ' S 20th. Dec. 1978

Lot 41 A Pathe Salon enclosed horn gramophone with Pathe goose neck tone arm, Pathe Concert reproducer and blue flower horn enclosed by brass-grilled doors, in mahogany - finished cabinet with brass mounts and door at side for access to record storage compartment, 5ft 3ins (160 cm) high (lacking top) = £150.

(Editor's comment = Pathe made a series of models which were external-horn machines enclosed in a case. Some had the mouth of the horn visible, or like that above, had doors to cover it when not in use.

Lot 44 A Symphonista horn gramophone with green fluted tin horn = £150

Lot 45 Cameraphone box-camera gramophone in leather case = £50

Lot 47 An Aeolian Vocalion cabinet gramophone with reversible soundbox for vertical- & lateral-cut discs, in mahogany case. Graduola tone-control & record compartment. 42¾-ins high = £20

Lot 74 Columbia disc Graphophone type B1 with nickel-plated flower horn & panelled oak case, c.1907. Governor wheel broken = £400

Lot 83 Columbia type Q Graphophone No.662156 with japanned base aluminium floating horn & witch's hat (small) horn. = £90

Lot 84 Columbia Peerless (Type BF) Graphophone with Lyric repro 6-inch mandrel & brass witch's hat horn = £260.

Lot 85 Edison Home phonograph Model A, now with combination pulley, C repro, stylus modified, H repro & large brass horn with folding crane. = £150

Lot 86. Edison Red Gem phonograph, no 318813D, lacking baseboard horn & repro. = £150

Lot 98 Columbia Trump (Type BV) cylinder Graphophone with integral reproducer & aluminum horn. = £75.

Lot 99 A case of 36 two-minute cylinders = £35

Lot 101 Approximately 45 two-minute cylinders = £32

Lot 87 An Ediphone cylinder dictating machine in floor-standing grey enamelled case. = £10

Lot 93 A carrying-case of 24 Blue Amberol cylinders = £35

Lot 76 Decca portable gramophone in brown canvas case. Soundbox replaced = £25

Lot 63 Five needle tins; two record cleaners; and a Pigmyphone soundbox and horn. = £30

Lot 65 Columbia 204E portable gramophone in black case with 15A soundbox = £30

The next sale at Christie's South Kensington will be held on 21st. February, 1979. Full details from Christopher Proudfoot, 85 Old Brompton Road, London SW7 3JS. Tel. 01-581-2231 Phone (01)-581-2231.

BY RAYMOND WILE

7th May, 13.10" 2260 S1.S2.S3 Merry War - Kiss Waltz

20th Apr 13 10¹¹ 2261 S1 S2 S3 Forza del destino - Una fatale

Issued on 50125

Issued on 50076

5th.May.13,10"	2263 S1,S2,S3	Mattinata	Test B on ED130: Issued on 80086	Benjamin E. Berry
12th.May.13	2264 S1	Peg away		Harold Jarvis
12th.May.13	2265	Wiener Blut - waltz		
12th.May.13,10"	2266			
12th.May.13,10"	2267 S1,S2	La Gazza Ladra - overture		Brass orchestra
12th.May.13	2268 S1,S2,S3	Charme d'amour	Issued on 50124	
12th.May.13	2269 S1	My ain folk		Brass & String orchestra
7th.May.13	2270 S1	Beautiful Isle		Harold Jarvis
7th.May.13	2271 S1	He lifted me		Harold Jarvis
7th.May.13	2272 S1,S2,S3	Charme d'amour		Brass and String Orchestra
8th.May.13	2273 S1,S2,S2	Pique Dame - overture	Issued on 50084	
8th.May.13,10"	2274 S1	Call me back		Brass and String Orchestra
8th.May.13,10"	2275 S1	Marta - M'appari		Harold Jarvis
8th.May.13,10"	2276 S1	Tosca - E lucevan le stelle	Test A. on ED148 : Issued on 83010	Alessandro Bonci
8th.May.13,10"	2277 S1,S2	Elisir d'amore - Una furtiva lagrima	Rejected, see 2095	Alessandro Bonci
8th.May.13,10"	2278 S1,S2	Rigoletto - La donna e mobile	Test B on ED149 : Issued on 83006	Alessandro Bonci
9th.May.13,10"	2279 S1,S2	Lucia di Lammermoor - Fra poco a me recovera	Issued on 83013	Alessandro Bonci
9th.May.13,10"	2280 S1,S2	Luisa Miller - Quando le sere al placido	Issued on 83012	Alessandro Bonci
9th.May.13,10"	2281 S1,S2	Elena e Paride - O del mio dolce	Test B on ED 142 : Hold, then rejected	Alessandro Bonci
12th.May.13,10"	2282	Liebesfreud		Samuel Gardner
13th.May.13,10"	2283 S1,S2,S3	Heart and Hand - By thee I swear	Rejected by Edison	Marie Kaiser & Randall Hargreaves
13th.May.13,10"	2284 S1,S2,S3	Just plain folks	Issued on 80109	Elizabeth Spencer & Vernon D. Archibald
13th.May.13,10"	2285 S1,S2,S3	Dream of Autumn		String orchestra
14th.May.13,10"	2286 S1,S2,S3	Alita. Issued on 50117.		Brass & String Orchestra
14th.May.13,10"	2287 S1,S2,S3	Starland serenade		Brass & String Orchestra
15th.May.13,10"	2288 S1,S2,S3	A pretty girl milking her cow	Test B on ED150. Accepted	Marie Narelle & Chorus
15th.May.13,10"	2289 S1,S2,S3	Garden of Love	Issued on 50103	
16th.May.13,10"	2290 S1,S2,S3	Little Flatterer	(re-made on master 3439: Issued on 50128)	Peerless Orchestra (Brass & String)
16th.May.13,10"	2291 S1,S2,S3	Ben Hur - Chariot Race	Issued on 50112	Peerless Orchestra
16th.May.13,10"	2292			Peerless Orchestra
16th.May.13,10"	2293			Peerless Orchestra
16th.May.13,10"	2294 S1,S2,S3	Chiming Bells of Long Ago	Issued on 50085 - dubbed on to Blue Amberol 2810	Marie Narelle and Chorus
19th.May.13,10"	2295 S1,S2,S3	Feast of the Flowers		String Orchestra
20th.May.13,10"	2296 S1,S2,S3	Angus Macdonald		Marie Narelle & Chorus
20th.May.13,10"	2297 S1,S2,S3	Mary Emerson waltzes		String Orchestra
20th.May.13,10"	2298			

21st.May.13,10" 2298 S1,S2,S3 The harp that once through Tara's halls Marie Narelle & Chorus
21st.May.13,10" 2299 S1,S2,S3 Issued 80124 String Orchestra
22nd.May.13,10" 2300 S1,S2,S3 Whisperings of love Issued on 50128 Brass Orchestra
22nd.May.13,10" 2301 S1,S2,S3 Raymond Overture Issued on 50088 Brass Orchestra
22nd.May.13,10" 2302 S1,S2,S3 A rural festival Issued on 50087 String Orchestra
26th.May.13,10" 2303 S1,S2,S3 Harp Sounds Passed : Test on ED155 Orchestra
26th.May.13,10" 2304 S1,S2,S3 La lettre de Manon Issued on 80087 Reed Orchestra
27th.May.13,10" 2305 S1,S2,S3 Zephyrs de Mai Hold, Test on Ed156 Reed Orchestra
27th.May.13,10" 2306 S1,S2,S3 Ha ha boutonniere Issued on 50207 : Test on ED156 Reed Orchestra
28th.May.13,10" 2307 S1,S2,S3 Spanish Serenade Test C on ED157 : Issued on 50107 Orchestra
28th.May.13,10" 2308 S1,S2,S3 Un reve d'amour Hold : Test C on ED158 Orchestra
29th.May.13,10" 2309 Maritana - Overture Passed: Test C on ED145 Brass Orchestra
29th.May.13,10" 2310 Issued on 80176 Brass Orchestra
29th.May.13,10" 2311 S1,S2,S3 Invitation to the waltz Issued on 50112 Christine Miller
3rd.Jun.13,10" 2312 S1,S2,S3 O rest in the Lord Issued on 82055 Christine Miller & Chorus
3rd.Jun.13,10" 2313 S1,S2,S3 Good bye sweet day Issued on 80099 Christine Miller & Chorus
3rd.Jun.13,10" 2314 S1,S2,S3 Rosary Issued on 80100 Christine Miller & Chorus
3rd.Jun.13,10" 2315 S1,S2,S3 Nightingale's Song Issued on 80156? Christine Miller
4th.Jun.13,10" 2316 S1,S2,S3 Artist's Life String Orchestra
6th.Jun.13,10" 2317 S1,S2,S3 (see matrix 2620 & 3647) :Rejected by Edison
6th.Jun.13,10" 2318 Spring Maid - Day dreams, visions of bliss Elizabeth Spencer
6th.Jun.13,10" 2319 S1,S2,S3 Rejected by Edison
6th.Jun.13,10" 2320 S1,S2,S3 Ciribiribin - waltz song Elizabeth Spencer & Thomas Chalmers
6th.Jun.13,10" 2321 S1,S2,S3 Hold, then rejected by Edison String Orchestra
5th.Jun.13,10" 2322 S1,S2,S3 Far from thee Issued on 50127 Vernon D. Archibald & Chorus
5th.Jun.13,10" 2323 S1,S2,S3 Bendemeer's stream Issued on 80109 Orchestra
9th.Jun.13,10" 2324 S1,S2,S3 Awakening of Spring Passed : Test C on ED159 Reed Orchestra
10th.Jun.13,10" 2325 S1,S2,S3 Meditation Rejected Reed Orchestra
10th.Jun.13,10" 2326 S1,S2,S3 Sweet Caress Issued on 50092 Reed Orchestra
11th.Jun.13,10" 2327 S1,S2,S3 Mazurka Issued on 50106 Orchestra
11th.Jun.13,10" 2328 S1,S2,S3 Serenade Espagnol Issued on 50107 Orchestra
13th.Jun.13,10" 2329 S1,S2,S3 Tannhauser - Evening Star Issued on 8272 Thomas Chalmers
10" 2330 S1,S2,S3 Sleepy Rose Issued on 50101 Walter van Brunt
10" 2331 S1,S2,S3 You're always in my heart but never by my side Rejected Walter van Brunt
16th.Jun.13,10" 2332 S1,S2,S3 Fare thee well. Issued on 50127 String Orchestra
2332 Reed Miller
2333 S1,S2,S3 Farewell to Naples Issued on 80111

16th.Jun.13,10" 2334 S1,S2,S3 Just before the battle,mother Issued on 80118 Walter van Brunt & Chorus
17th.Jun.13,10" 2335 S1,S2,S3 Magpie and the parrot Issued on 80107 Reed Orchestra
17th.Jun.13,10" 2336 S1,S2,S3 In the Valley Reed Orchestra Rejected
18th.Jun.13,10" 2337 S1,S2,S3 Spring Maid - How I love a pretty face Harvey Hindermeyer
18th.Jun.13,10" 2338 S1,S2,S3 Venetia (Spring Song) Orchestra
2339 Issued on 50092
2340 Prophete - Ah mon fils
20th.Jun.13,10" 2341 S1,S2,S3 VOICE TRIAL - Remembrance W. B. Stowe
20th.Jun.13,10" 2342 S1,S2,S3 Beau Brummel Issued on 50129 Orchestra
20th.Jun.13,10" 2343 S1,S2,S3 Coquette Issued on 80090 Orchestra
23rd.Jun.13,10" 2344 S1,S2,S3 Doux language Issued on 50126 Reed Orchestra
23rd.Jun.13,10" 2345 S1,S2,S3 Hark what I tell thee Charlotte Kirwin
23rd.Jun.13,10" 2346 S1,S2,S3 The Secret Hold : Rejected Charlotte Kirwin
23rd.Jun.13,10" 2347 S1,S2,S3 Coo, says the gentle dove Charlotte Kirwin
24th.Jun.13,10" 2348 S1,S2,S3 Hold, then rejected
24th.Jun.13,10" 2349 S1,S2,S3 Robin Hood - Though it was within this hour we met Marie Kaiser & Royal Fish
25th.Jun.13,10" 2350 S1,S2,S3 Rejected Spring Maid - Two little love bees
25th.Jun.13,10" 2351 S1,S2,S3 Rejected. Elizabeth Spencer & Vernon D. Archibald
25th.Jun.13,10" 2352 S1,S2,S3 Faust - Soldier's Chorus Male voices
25th.Jun.13,10" 2353 S1,S2,S3 Issued on 80121 as by The English Opera Company
26th.Jun.13,10" 2354 S1,S2,S3 Home sweet home the world over Brass and String Orchestra
26th.Jun.13,10" 2355 S1,S2,S3 Issued 50132
27th.Jun.13,10" 2356 S1,S2,S3 Chimes of Normandy (Les Cloches de Corneville) - Rejected
27th.Jun.13,10" 2357 S1,S2,S3 That night I'll never forget Reed Miller
1st.Jul.13,10" 2358 S1,S2,S3 Mary (kind and gentle is she) Reed Miller
27th.Jul.13,10" 2359 S1,S2,S3 Issued on 80122
27th.Jul.13,10" 2360 S1,S2,S3 In the chalet. Issued on 50087 Orchestra
27th.Jul.13,10" 2361 S1,S2,S3 Summer girl. Issued on 80108 Orchestra
1st.Jul.13,10" 2362 S1,S2,S3 Heart & Hand - Your pardon darling, forgive me
1st.Jul.13,10" 2363 S1,S2,S3 Test C on ED123. Issued 82044 Marie Kaiser & Vernon D. Archibald
2nd.Jul.13,10" 2364 S1,S2,S3 Ermine - Lullaby Elizabeth Spencer & Chorus
2nd.Jul.13,10" 2365 S1,S2,S3 Issued on 80113, and dubbed on to Blue Amberol 5466
2nd.Jul.13,10" 2366 S1,S2,S3 The Red Man (Sousa) Issued on 50084 Brass Orchestra
2nd.Jul.13,10" 2367 S1,S2,S3 The Black Man (Sousa) Issued on 50086 Reed Orchestra
5th.Jul.13,10" 2368 S1,S2,S3 Glory of the Yankee Navy, march Brass' orchestra
5th.Jul.13,10" 2369 S1,S2,S3 Issued on 50074
5th.Jul.13,10" 2370 S1,S2,S3 Pinafore Airs No.2. Issued on 80169 Light Opera Company
7th.Jul.13,10" 2371 S1,S2,S3 Pinafore Airs No.1. rejected by Edison. Light Opera Company
7th.Jul.13,10" 2372 S1,S2,S3 I love the name of Mary Walter van Brunt & Chorus
7th.Jul.13,10" 2373 S1,S2,S3 Issued on 80083
8th.Jul.13,10" 2374 S1,S2,S3 Happy Days Issued on 80123 Elizabeth Spencer
8th.Jul.13,10" 2375 S1,S2,S3 Sweet form that in my dreaming gaze Albert Quesnel
9th.Jul.13,10" 2376 S1,S2,S3 Test B on ED160 : Issued on 82044
9th.Jul.13,10" 2377 S1,S2,S3 Firefly - Ghanina mia Albert Quesnel
9th.Jul.13,10" 2378 S1,S2,S3 Hold, then rejected
14th.Jul.13,10" 2379 S1,S2,S3 Au revoir Issued on 50118 String Orchestra
14th.Jul.13,10" 2380 S1,S2,S3 Whispering flowers Reed Orchestra
15th.Jul.13,10" 2381 S1,S2,S3 Issued on 80108 : dubbed on to Blue Amberol 3171
15th.Jul.13,10" 2382 S1,S2,S3 Maritana - Hear me gentle Maritana Vernon D. Archibald
15th.Jul.13,10" 2383 S1,S2,S3 Test of C on ED.127
15th.Jul.13,10" 2384 S1,S2,S3 Pirates of Penzance - Poor wandering one Marie Kaiser & Cho
15th.Jul.13,10" 2385 S1,S2,S3 (re-made on F,G,H) Test of F on ED 161 : Issued on 80111
2371 In a garden of melody. Issued 50098 Brass
2372 TRIAL - Prophete - Ah my son(Italian)
2373 TRIAL - Prophete - Ah my son(English)



"Ragtime"

är dagens lösen på musikens område i Amerika och England. Allt går där i »Ragtimes» tecken. Följande korta utdrag ur en artikel i ämnet ger en intressant bild af den på alla lifvets områden ingripande betydelse, som man i våra dagars England tillmäter denna modenyhet:

»Droskkusken gnolar den,
då han kör Er till teatern,
orkestern slungar den emot
Er, då Ni i teatersalon-
gen väntar på att ridån
skall gå upp, skåde-
spelarna »gå upp» i

»Ragtime», gatpojckarna hvissla den, då Ni är på
väg hem och själfva småbarnen gnälla i
»Ragtime», när Ni vill slumra in efter
dagens bestyr.»

Konung GEORG V af England

har

— vi omnämna det för kuriositetens skull —

den 10 Mars i år med utvecklande af sedvanlig
medeltida pomp och ståt

öppnat brittiska parlamentet under tonerna af en Ragtime

The 'Ragtime Craze' in Europe reached its zenith in 1912, but it reached Scandinavia a little later. The April, 1913, supplement had two pages devoted to Ragtime and stated that on 10th. March of that year King George V opened the British Parliament "with the usual pomp and circumstance" to the sounds of a rag! I leave it to historians among you to check the validity of this story!

In May, 1913, a special ragtime supplement was issued listing all H M V records of the period: containing rags. Note especially the vocal records which are not listed in E & S Walker's book "English Ragtime". The following discography lists some forty titles recorded by or issued on H M V in the period 1904 - 1924. It will be noted that no local recordings were made of pianists, but quite a number of accordionists recorded rags. All these rags are of the 'commercial' type (Berlin, Moret, Lodge, etc.). The 'classical' works of Scott Joplin, Joseph Lamb, etc. was virtually unknown in Scandinavia. But this discography will show that as early as 1904 the syncopated American music had found an audience in the Far North.

Vår repertoar omfattar tillsvidare blott följande
med * förprickade

speciella "Ragtime"-melodier

Best.- Nr:	»Palais de danse»-Stråkorkester	Berlin
1799	*X 280804 Alexander's Rag Time Band, af Berlin	
	X 280805 The Giggler, af Haines	
1935	*X 280894 Mysterious Rag, af Snyder	
	*X 280895 Oh, you beautiful Doll, af Brown och Ayer	
	The Peerless Orchestra	London
1893	*X 280874 Grizzly Bear Rag, af Botsford	
	X 280875 Trés Moutarde, af Macklin	
	Elite Orkestern	London
1909	*X 280876 Everybody's doing it, af Berlin	
	X 280877 The Arcadians, af Talbot	

men då det icke torde lida tvifvel om, att »Ragtime» snart på sitt segertåg genom världen äfven skall nå vårt land, så ha vi under förberedning en större specialförteckning öfver för denna nya genre typiska musik- och sångnummer, såväl soli som flerstämmiga. Vi beräkna nu såsom säkert att kunna ha denna färdig att på särskild rekvisition tillhandahållas från och med medio af April och den kommer att utan särskild begäran biläggas vårt Maj-supplement.

I denna förteckning komma jämväl att ingå en del Coon-melodier (Negersånger), hvilkas popularitet ju alltjämt är oförminskad på grund af musikens originella rytm, textens fyndighet och ett oftast oemotståndligt komiskt grepp på det flotta föredraget.

Kort sammandrag af

Populär dansmusik

se sista sidan!

OLOF ENERUD (accordion) Oslo. 8th. August, 1919	
5810 ak Temptation Rag (H.Lodge)	7-289106, X538
GOTTHARD ERICHSEN (accordion) Oslo. 31st. August, 1911	
3293 ab American Cakewalk	3-289138
G. and HANS ERICHSEN (accordions) Oslo. 13th. November, 1914	
6293 ae Hiawatha (N. Moret)	unissued?
GRAMMOPHON ORKESTERN London. 5th. October, 1911	
14230 e Tobbogan (L.Fremeaux)	280107
	Copenhagen. 10th. June, 1914
6214 ab On the Mississippi (Carroll & Fields)	rejected
6215 ab On the Mississippi " "	280440
	Copenhagen. 16th. July, 1915
5061 y Rag des siffleurs (C.Macklin)	2-280715
	Hayes. April, 1919
HO 4799 AE Brisson Rag (T. Paban)	7-280051, X51
	Hayes. August, 1919
HO 5130 AE Hindustan (O.Wallace)	7-280073, X62
	Hayes. November, 1919
HO 5305 AE Ragtime Pipe of Pan (Rombeau)	7-280135, X93
	AL 13
HARMONIORKESTER, Stockholm	
(Actually the Black Diamonds) London. 4th. June, 1920	
21900e The Vamp (B. Gay)	X1, AL 619
ANTONIO JACONELLI (accordion) Stockholm. 14th. August, 1913	
5149 ab The Juggler (G. Rosey)	589116

"GRAMMOPHON"

HUSBONDENS RÖST,

SPECIALFÖRTECKNING

ÖFVER

RAGTIME- & COON- MELODIER (NEGERSÅNGER)

PRIS KR. 3: — PR ST.



Nils R. Lantz,
Stockholm.

Allm. Telefon 70 04. Rikstelefon 94 83.

JOHN LAGER & ERIK OLSON (accordion)	Stockholm. 3rd. September, 1920	
691 am	Am Dardanella (Bernard)	re. jected
CHRISTIAN LIEBACH (accordion)	Oslo. 12th. November, 1914	
6259 ae	Down in Jungle Town (Th. F. Morse)	289437
NIELS LIND (accordion)	Oslo. 1st. September, 1913	
5471 ab	Everybody's Doing It (I. Berlin)	289360
MILITÄRORKESTER	Stockholm. 5th. November, 1916	
13249 o	Texas Girls (G. Boberg)	unissued?
13251 o	Nigger (S. Norberg)	unissued?
13253 o	Omaha (F. Lindberg)	unissued?
VILHELM NIELSEN (accordion)	Copenhagen. February, 1907	
272 t	Hiawatha (N. Moret)	79115
PALAIS DE DANSE ORKESTER	Berlin. 22nd. May, 1912	
13918 L	Alexander's Ragtime Band (I. Berlin)	280804
	Berlin. 26th. October, 1912	
1784 ak	Mysterious Rag (T. Snyder)	280894
1785 ak	Oh, You Beautiful Doll (Nat D. Ayer)	280895
	Berlin. 2nd. July, 1913	
12512 r	Red Wing (Kerry Mills)	580506
THE PEERLESS ORCHESTRA	London. 13th. November, 1912	
15977 e	Waiting for the Robert E. Lee (L. F. Muir)	280915
15978 e	Hitchy Koo (L. F. Muir)	280912
15983 e	Everybody's Doing IT (I. Berlin)	280876
15984 e	Powder Rag March (R. Birch)	280918

Note: 280876 issued as by Elie Orkestern

Best.-
N:r

RAGTIME

(Dansmusik i one- och two-steptakt)

Orkestermusik

* betecknar att blott den ena sidan upptager en »Ragtime».

De Svarta Diamanterna

London

- 1959 X 280255 I Ragtime-landet. Populärt potpourri
X 280256 I Ragtime-landet. Populärt potpourri

1:a del.

Everybody's doing it now
Who were you with last night
I'm going back to Dixie
He played it on his fiddle-dee-dee
Rum, tum tiddle

2:a del.

Oh, you beautiful Doll
That mysterious Rag
Take me back to the garden of love
Alexander's Rag Time Band
There's a girl in Havana

Hvad är en RAGTIME och hur dansas den?

En Ragtime, eller en Rag som det populära namnet lyder, är en till det möjligas gräns förenklad form af stegdansen.

Vid two-step tar man två steg, vid one-step ett. Vid Ragtime däremot stanna paren under flere takter — naturligtvis efter bestämda regler — i en graciös ställning, som ej är någon hvilställning men ändock saknar typisk rörelse. Paren buga sig åt sidan, stödjande kropparne på ena benet. Från denna säregna Ragställning öfvergå de sedan med förnyad bugning på det andra benet. Detta bugande upprepas växelvis, hvarefter en vändning göres i två-steg och man öfvergår till regelrätta Tango-steg under fortsatt iakttagande då och då af den för Rag-arten karaktäristiska, flere takter varande hvilställningen.

Ragtime är sålunda med andra ord en behagfull förening af Tango och nymodern figurdans.

Best.-
N:r

De Svarta Diamanterna

London

- 1960 X 280257 Temptation Rag, af Lodge
X 280912 Hitchy Koo

Speladt af The Peerless Orchestra, London

Elite Orkestern

London

- 1909 *X 280876 Everybody's doing it, af Berlin
X 280877 The Arcadians, af Talbot

Palais de danse-Stråkorkester

Berlin

- 1799 *X 280804 Alexander's Rag Time Band, af Berlin
X 280805 The Giggler, af Haines

- 1935 X 280894 That mysterious Rag, af Snyder

- X 280895 Oh, you beautiful Doll, af Brown & Ayer

	London. 26th. October, 1911	
14365 e	Tres Moutarde (C. Macklin)	280874
14366 e	Grizzly Bear Rag (G. Botsford)	280875
	(Note: The above is actually Gottlieb's Orchestra)	
THEODOR PINETS STRÅKORKESTER	Stockholm. 19th. January, 1913	
4707 ab	Alexander's Ragtime Band (I. Berlin)	280950
CHRISTIAN SCHRÖDER (vocal) acc. by Studio Orchestra	12th. February, 1921	
1084 Am	Ja Da (B. Carleton)	X 1036
RAGNAR SUNDQUIST (accordion)	Stockholm. 16th. August, 1913	
5207 ab	At the Devil's Ball (I. Berlin)	289399
5215 ab	When the Midnight Choo Choo Leaves for Alabam' (I. Berlin)	289385
5216 ab	Everybody's Doing It (I. Berlin)	289373
	Copenhagen. 15th. November, 1915	
19891 b	Virginia Rag (S. Harris)	unissued?
OSCAR & RAGNAR SUNDQUIST (accordion)	Stockholm. 19th. March, 1915	
17501 L	Niggerdansen	unissued?
	Copenhagen. 8th. November, 1915	
19789 b	Hungarian Rag (J. Lenzberg)	rejected
DE SVARTA DIAMANTERNA		
(= The Black Diamonds)	London. 18th. November, 1911	
14567 e	Temptation Rag (H. Lodge)	280257
	London. 19th. November, 1912	
16034e/ 16035e	I Ragtime-landet 1/2	280255/56
	(in recording ledger as 'In Pleasure Land')	
KUNGL. SVEA LIVGARDES MUSIKKÅR	Stockholm. February, 1904	
222 d	Hiawatha (N. Moret)	80082

The Peerless Orchestra

London

- Best.-
Nr
- 1893 *X 280874 Grizzly Bear Rag, af Botsford
X 280875 Trés Montarde, af Macklin
- 1964 X 280913 The Wedding Glide, af Hirsch
X 280914 The Gaby Glide, af Hirsch
- 1965 X 280915 { Waiting for the Robert E. Lee, af Muir &
X 280916 { Abrahams
Everybody, af Herzer
- 1966 X 280917 I'm going back to Dixie, af Berlin & Snyder
X 280918 Powder Rag, af Birch

Vokalmusik**Harry Fay**

Med ackomp. af Orkester

1953



- X 2-42287 On the old Gar-
den Wall, af
X 2-42288 Castling
The Ragtime Vio-
lin, af Berlin
Alexander's Rag
Time Band, af
Berlin
X 2-42259
X 44195 Oh, you beautiful
Doll, af Ayer-
Moret

1950

Sjunget af Alf Campbell & Arthur Collins

Med ackomp. af Kvartett och Orkester

1951

- X 2-42275 That mysterious Rag, af Berlin & Snyder
X 2-42276 Everybody's doing it now, af Berlin

**Jen Latona**

Med ackomp. af Orkester

1957

- X 43357 I want to be in
X 43378 Dixie, af Berlin
& Snyder
Yiddisher Luck
and Irisha Love,
af Fischer

Harry Fay och Stanley Kirkby

Med ackomp. af Orkester

1958

- X 44223 Hitchy Koo, af Muir & Abrahams
X 44224 The Gaby Glide, af Hirsch

NEGERSÅNGER**G. H. Elliott**

Med ackomp. af Orkester

1947

- X 2-42102 Mamie May, af Barret & Darewski
X 2-42103 The Chocolate Major, af Scott

1948

- X 2-42147 Hullo, my Dandy, af Elliott, Lee & Lawrence
X 2-42153 Moon, moon, moon, af Laurence, Mellor & Gifford

1949

- X 2-42176 { If you should see a Dandy Coon, af Barret
X 2-42177 { & Darewski
Little Luna Loo, af Lee & Lawrence

1952



- X 2-42283 I've had my for-
X 2-42284 tune told, af
Darewski
Hello! Susie Green,
af Darewski
As you whirl,
whirl, whirl, af
Elliott
X 2-42353
X 2-42354 She gets more like
the white Girls,
af Lawrence

1954

- X 2-42398 I want my Girlie, af Lawrence
X 2-42440 Dixie Dan, af Furth
X 2-42468 My Boy Bill, af Bratten
X 2-42469 A lonely Bachelor Coon, af Greenfield

The Minster Singers

1928

- X 44041 De Ring Tailed Coon, med ackomp. af Banjo
X 44072 My old Kentucky Home

Tryckeriaktiebolaget Svea, Stockholm 1913.

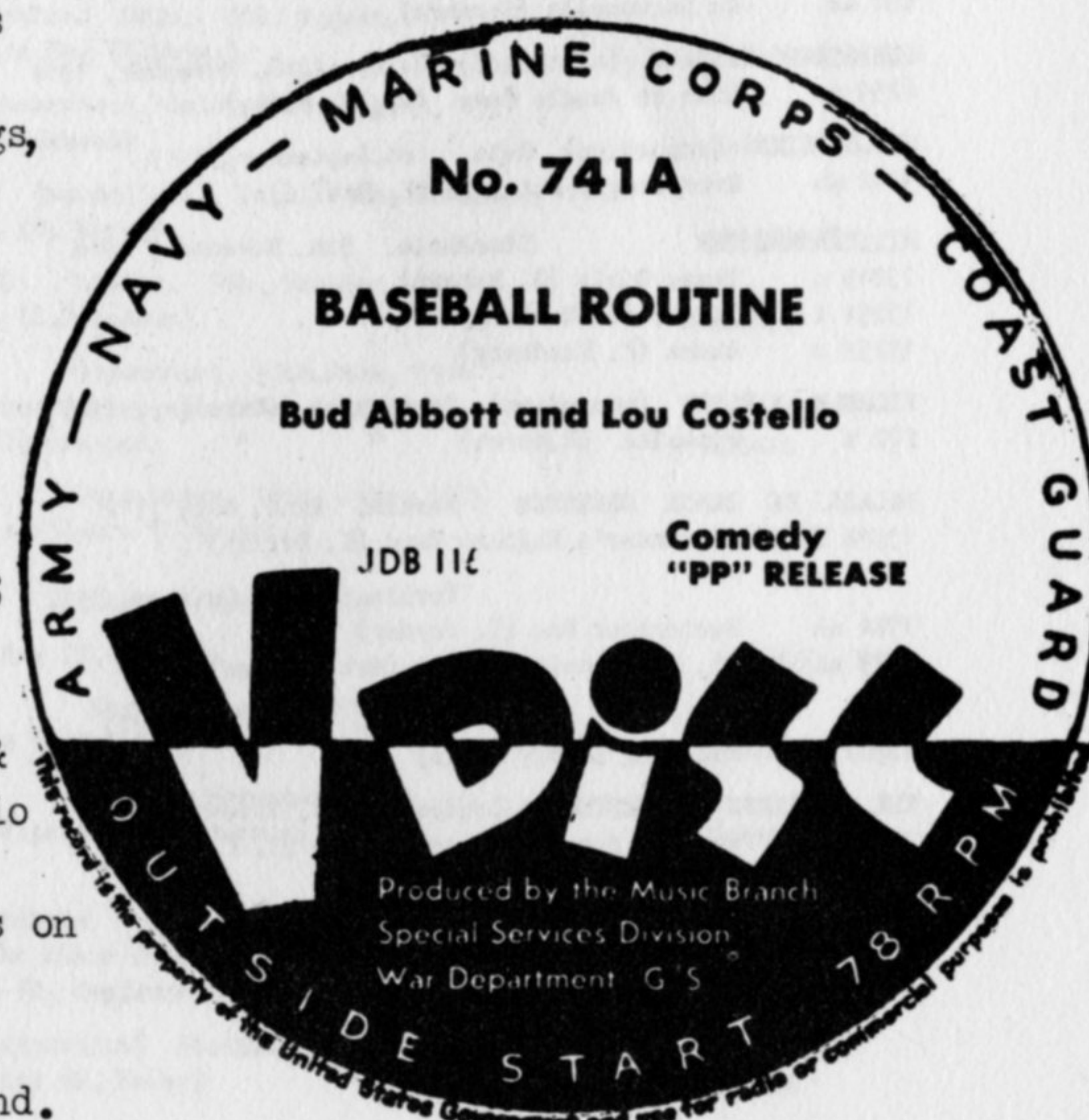
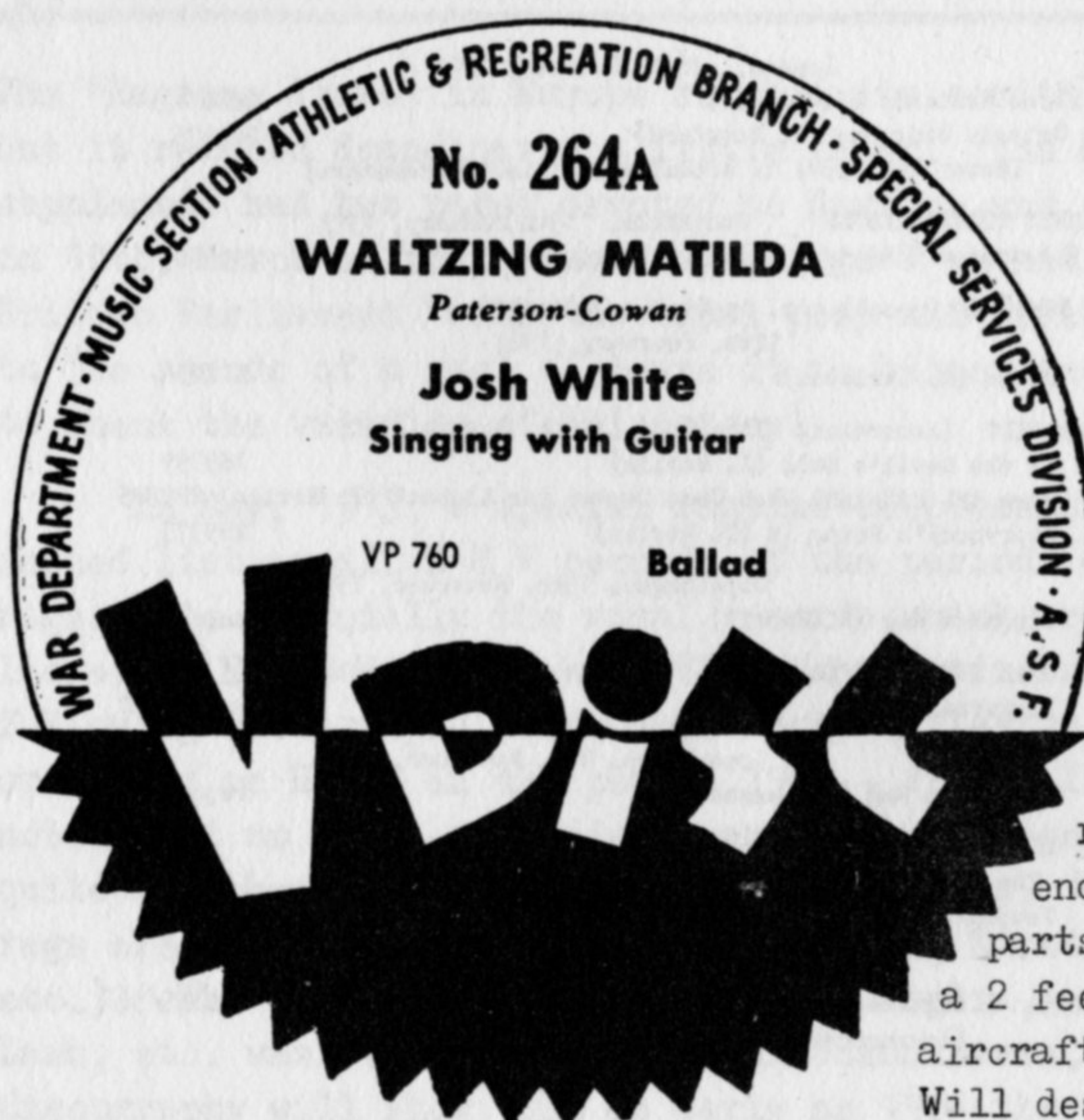
WANTED

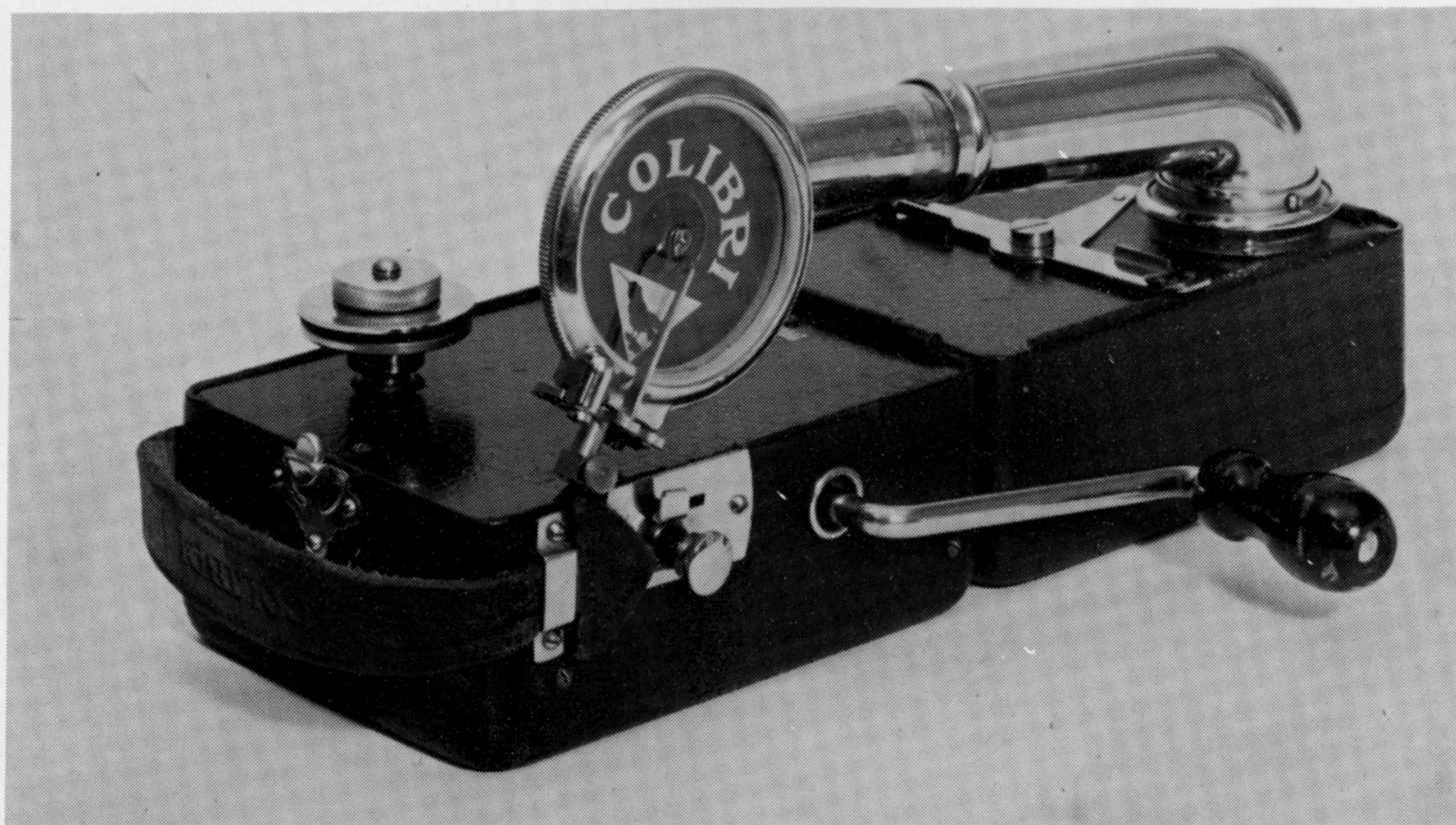
Jazz and personality recordings on "V Disc" and 16-inch transcription discs or pressings, Armed Forces radio shows, etc. Will buy or exchange from the following (sorry, I mean exchange the following not sell).

Wax cylinders; Rare G & T and Fonotipia operatics; original "Duo-Art" music rolls; an American "Steck" 88-note Pianola which needs complete rebuild; early Pathe discs; odds & ends of/incomplete "machines"; radio parts, valves, etc from 1920's & 30's: a 2 feet-tall pile of books & magazines on aircraft and flying from 1930's, etc. Will despatch to anywhere in the world.

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This interesting collection of needle tins and 'Colibri' miniature gramophone (Belgian c.1930) were sold at Sotheby's 17th. Nov. 1978.



Above: The special record issued by Deutsche Grammophon to commemorate the Silver Jubilee of Kaiser Wilhelm II. It is a musical selection. (EMI)



Your Editor would like details of any of the CONQUEST small diameter records you may have. Many were recorded by the Gramophone Co.

Right: Dave Mills is seen holding an Elvis Presley pictorial record. See page 1430 in this issue.



The Talking Machine Review International, 19 Glendale Road, Bournemouth BH6 4JA, England.
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